A CASE STUDY OF THE CULTURAL JOURNALISM PROJECT EBBTIDE

BY

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The purposes of this case study of the Foxfire-type cultural
journalism project Ebbtide, sponsored by Frederica Academy, K-12 private
college preparatory school located on St. Simons Island on the Georgia
coast were: (1) to analyze how students benefit from their involvement
with Ebbtide, (2) to analyze the attitudes of and the demands on the
Ebbtide teacher-advisors and the advisors of eleven other projects,
(3) to analyze the relationship of the subscribers to the project, and
(4) to compare Ebbtide students to those of other projects.

The findings of the study, conducted with "open end"
questionnaires, were as follows: 1. The 20 Ebbtide students benefited,
first, by gaining values, such as respect for people interviewed, a
sense of responsibility to complete tasks, and self-confidence. Second,
the students benefited by the improvement of skills involved in the
writing, editing, publishing, and marketing of Ebbtide magazine.
2. The project advisors--Ebbtide, three; others, eleven--first indicated
a near-total commitment to help their students to improve skills

and gain values. However, the advisors cited the nearly overwhelming demands of their task. But the advisors stated that even partial success is worth the burden heaped upon them. 3. Forty-nine subscribers to Ebbtide strongly indicated support of the students and the school as their reason for subscribing. Also, they indicated a strong interest in local history, suggesting that cultural journalism projects are limited to subscribers with local connections and/or interests.

4. Ebbtide students differed from the 25 students surveyed in other projects, first, in not reflecting the socio-economic-ethnic characteristics of the local area, coming from a "higher" stratum. Ebbtide students were most impressed by their improvement in compositional skills, whereas the other students first mentioned the raising of self-esteem. The implication is that Ebbtide students are not concerned with raising self-esteem because they do not feel the need to, perhaps, because of their inordinately high socio-economic status.

Finally, the Foxfire learning concept is effective for, perhaps, a unique group of cultural journalism students at Ebbtide. The affluent, college-bound "prep" students, who are a contrast to other cultural journalism students, improved their skills, learned responsibility, and gained respect and love for those they interviewed, who usually are much less fortunate in socio-economic terms.

CHAPTER I

INTRODUCTION

In 1966 Eliot Wigginton, with a Bachelor of Arts degree in English
and a Master of Arts degree in education from prestigious Cornell, opti-
mistically began his pedagogic career at tiny 240-student Rabun Gap-
Nacoochee School in northeast Georgia, in the Appalachians. Just weeks
later, he rejected the traditional methods of teaching--lecture, textbooks,
reference books--as being ineffectual. He tried, in desperation, a strik-
ing new approach with his mostly backwoods Georgia mountain students.
For this fresh method, born of experiential education as opposed to class-
room education, the students selected the name "Foxfire" for the title of
the magazine that the students put together, composed largely of tran-
scribed taped interviews with their kinspeople and neighbors from the
Georgia hill country.

Thus was born the education phenomenon known as "cultural
journalism," a phrase coined by Wigginton Colleague Pamela Wood. As
developed by Wigginton, cultural journalism is an informal, unplanned
amalgam of several types of instructional techniques: experiential
education, i.e., learning by doing rather than reading about; oral his-
tory; individualized instruction. Combined, these instructional tech-
niques are known as the Foxfire learning concept, the prototype for
cultural journalism projects across the country and the world.

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In essence the _Foxfire_ learning concept works as follows: Students, under the guidance of their teacher(s), tape record interviews with people, often members of their families, who are usually connected in some meaningful way with the social and cultural environment of the students, for example, an elderly mountain lady in North Georgia or a retired tobacco farmer in Martin County, North Carolina. The students then carefully transcribe the tape, develop and process photographs, edit the transcription into a coherent story, layout the story with photographs and captions, combine the story with others into a magazine, and, finally market the publication. According to Wigginton and his colleagues the _Foxfire_ learning technique benefits the students in several ways: They learn various skills in composition, editing, graphics, photography; they increase their sense of self-worth through assuming responsibility for the project; and they gain a respect and admiration for the people—particularly the elders—who make up the community in which they live. (See the discussion below for Wigginton's in depth discussion of the _Foxfire_ learning technique.)

Thanks in a great part to "how to do it" workshops given by Wigginton and his colleagues, _Foxfire_ gave rise to many other cultural journalism projects, one of which is _Ebbtide_ at Frederica Academy (K-12), St. Simons Island, Georgia. _Ebbtide_ was the result of a special two-week concentrated learning experience sponsored by Mr. Jim Wardlow during the spring of 1978. The project was successful and has continued as a regular part of the upper school curriculum, although now _Ebbtide_ is under the advisors, Mr. Bill Coursey and Mr. Roy Armstrong II, the author of this paper. Wardlow left Frederica Academy for another position.

The paper is a case study of <u>Ebbtide</u> as an on-going, functioning example of cultural journalism. The case study is based on questionnaires directed to the students who produce <u>Ebbtide</u>, the current and past advisors of <u>Ebbtide</u>, and a cross section of subscribers to <u>Ebbtide</u>. Also, questionnaires were directed to students and advisors of other cultural journalism projects. Enough of these were returned to justify comparison of <u>Ebbtide</u> to other projects.

The purpose of this case study is twofold: (1) to examine <u>Ebbtide</u> as a cultural journalism project patterned intentionally on the so-called <u>Foxfire</u> learning concept, and (2) to draw inferences about <u>Ebbtide</u> as it compares to other cultural journalism projects. The specific questions that this paper will answer are these:

1. Do students benefit from involvement in <u>Ebbtide</u>?

2. If so, in what ways?

3. Are there demands on and requirements of advisors (teachers) of <u>Ebbtide</u> which are different from the traditional demands and requirements on any teachers?

4. What are the limitations of a project like <u>Ebbtide</u>?

5. Is <u>Ebbtide</u> limited to its current situation or are there new avenues for <u>Ebbtide</u> to travel?

Also, this study will shed light on the general phenomena of cultural journalism, answering essentially the same questions about cultural journalism in a general sense that were answered specifically about <u>Ebbtide</u>.

The remainder of this introductory chapter is devoted to the following topics: (1) explanation and justification of the case study

and the questionnaire methods in educational research, (2) a documentation of the Foxfire learning concept from the writings of Eliot Wigginton and his colleagues, (3) a brief history of Ebbtide.

## The Case Study

Two works in the area of methods in educational research are Social Science Research Methods, by Wilson Gee, and Research Methods in the Behavioral Sciences, edited by Leon Festinger and Daniel Katz. Gee points out that the case study method can be used with an individual, an institution (like Ebbtide), a community, or any group considered as a unit. He states the characteristics of the case study:

> Case study method emphasizes the total situation or combination of factors, the description of the process or sequence of events in which behavior occurs, the study of individual behavior in its total setting and the analysis and comparison of cases leading to formulation of hypotheses. (1950, p. 230)

Although Gee argues that the case method is a strong means to research ends, it must be used carefully and properly: "To work it well requires a combination of judgment in selecting cases, and of insight and sympathy in interpreting them. At its best, it is the best [method] of all" (1950, pp. 231-32).

Gee's enthusiasm for the case method extends into his justification for its use:

> The expenditure of a large amount of time on the intensive analysis of a single case is justified on the basis of (1) the fact that it is only through exhaustive studies that new relationships are discovered or described accurately, and (2) that every individual case has characteristics which may be regarded as typical or representative of a large number of cases. Thus, it is that the case method lends itself best to the early, exploratory stages of research, and is greatly useful in establishing by analogy trial hypotheses for empirical testing. (1950, p. 232)

Gee's justification of the case method suggests that this method is not only acceptable for the study of Ebbtide, but is really ideal for that study. For the formal studies of cultural journalism are at an incipient stage. And the case study can serve as a foundation upon which to build other studies. Also, the case study of Ebbtide can be compared to other cultural journalism projects studied from data collected for this paper. Gee writes:

> Upon the completion of a case study its characteristics should be compared with a study of a similar case. As a result, it may prove to be (1) another case of the same type; (2) a negative case, or one which is markedly dissimilar and hence will serve as a point of departure for another investigation; (3) or a marginal occurrence, which does not show the same features as the original and serves to accentuate the identifying marks of the previous cases and leads to a refinement of class definitions. (1950, p. 236)

> Gee continues by pointing out the advantages of the case study:

> . . . gives a more or less continuous picture through time of the individual's interpretation of his own experience and often that of others.

> . . . furnishes a picture of past situations which give rise to new meanings and new responses.

> Repetitions of situations, meanings, and responses may be noted and used for comparative purposes in forming generalizations.

> By the use of the case-study method inferences and generalizations are based upon an intimate knowledge of the situations and of the habits and attitudes of the persons interacting. (1950,pp. 246-47)

Although Gee obviously endorses the use of the case method, he does note its limitations--especially if it is used improperly and/or unskillfully:

> 1. The records are open to errors of perception, memory, judgment, and unconscious bias with a special tendency to overemphasize unusual events.
> 2. [There is a] tendency to generalize overlooking paucity of data.
> 3. [There is an] error in the supposition that statistical generalization can proceed from case data without some sort of statistical method. So-called commonsense inferences from cases amount to nothing less than informal statistical generalizations. (1950, pp. 247-48)

## The Questionnaire

The limitations, though, can be overcome with careful, intelligent, scholarly interpretation of data and responses. Indeed, enough data exist for both Ebbtide and other cultural journalism projects to offset these limitations. Also, the careful use of the questionnaire is a safeguard against error being committed in the case of the case study. In an essay in Research Methods in the Behavioral Sciences, Cannell and Kahn argue persuasively for the necessity and the advisability of the use of the questionnaire:

> The interview and questionnaire appear as powerful instruments for social research, and the range of their usefulness is steadily widening. Individuals' past experiences and future behavior are virtually unobtainable by other means. Perceptions, attitudes, and opinions which cannot be inferred by observation are accessible through interviews. The major problems in interviewing stem from the inability or unwillingness of the respondent to communicate. These problems, as we have seen, can be surmounted wholly or in part by various means. The skills and technique of the interviewer, the ingenuity of the data-collecting instrument, and the knowledge of the analyst can compensate to some degree for the biases, memory failures, and inexpertness of the respondent. (1965, pp. 331-32)

Some of the problems associated with the questionnaire, e.g., the unwillingness of the respondent, will not be any problem in the Ebbtide study. Quite the contrary, the respondents—both at Ebbtide and other cultural journalism projects—are very willing and completely cooperative.

In sum, the case study method and the questionnaire are not only acceptable for the mechanics of this study but are probably the ideal methods.

## Foxfire Learning Concept

From its inauspicious beginnings in 1966, <u>Foxfire</u>, under the guidance of Eliot Wigginton, has burgeoned into one of the most success- ful educational enterprises. <u>Foxfire</u> now has a full staff of profes- sionals at Rabun Gap who work with students in several schools. The subscribers to the individual issues now total around 8,500; and, accord- ing to Doubleday, the sales of the <u>Foxfire</u> books, now six in number, are in the millions. Indeed, <u>Foxfire</u> is the biggest seller in the history of Doubleday.

This immense success is strong evidence for the stature in education of the <u>Foxfire</u> learning concept, of which <u>Ebbtide</u>, the subject of this paper, is an example. Certainly, although there are variations, cultural journalism projects everywhere are patterned in varying degrees after <u>Foxfire</u>. Many--including <u>Ebbtide</u>--received their baptism, as it were, in workshops conducted by Wigginton, his students, and colleagues.

But what exactly is the <u>Foxfire</u> learning concept? Following is a summary--from the statements and writing of Wigginton and his colleagues-- outlining the <u>Foxfire</u> learning concept, which is the prototype for cultural journalism.

According to the informative introduction to the first <u>Foxfire Book</u>, the <u>Foxfire</u> learning concept was born of desperate necessity. Wigginton chronicles his initial failure as a teacher:

> It was 1966, and I had just finished five years at Cornell.
> I had an A.B. in English and an M.A. in Teaching, and I thought
> I was a big deal--a force to be reckoned with. So I went to Georgia
> and took a job at the 240-pupil Rabun Gap-Nacoochee School where
> I taught ninth and tenth grade English, geography, and had about
> ten other side responsibilities. Rabun Gap is right in the Appala-
> chians. God's country, as they say here, and I'll go along with
> that.

About six weeks later, I surveyed the wreckage. My lecturn (that's a protective device a teacher cowers behind while giving a lecture nobody's listening to) was scorched from the time Tommy Green tried to set it on fire with his lighter--during class. Charles Henslee had already broken off the blade of his Barlow knife in the floor-boards. Every desk was decorated with graffiti. My box of yellor chalk was gone, and so were the thumbtacks that held up the chart of the Globe Theatre. The nine water pistols I had confiscated that very afternoon had been reconfiscated from under my nose. (1972, p. 9)

To try to instill order and purpose in the chaos of his classroom, Wigginton thought of instituting a rigid system of discipline. But, he rejected this idea, and _Foxfire_ was born. He states, "Those who cannot remember the past not only relive it; they tend to impose it, mistakes and all, on others. My own high school--monumentally boring texts and lectures, all forgotten; punishments and regulations and slights that only filled a reservoir of bitterness . . ." (1972, p. 9).

Realizing that the old system of instruction would not work, Wigginton looked into his past when _he_ was a student for things that did work, for "those kinds of things that have made a difference" for him in his learning experience. He remembered four in particular:

1. . . . when visitors from the community came into the classroom . . . because they didn't belong there for some warped reason, those experiences became memorable ones.

2. . . . times when we, as a class, were allowed to visit into the community, leave the classroom. Then we found ourselves intruding into the real world in a school-related context.

3. . . . the times when we, as students, were given responsibility.

4. . . . the times when something we did had an audience beyond the teacher. (1980, p. 8)

With what had worked for him firmly in mind, Wigginton confronted his students with a radical new approach to learning: "I walked into class and said, 'How would you like to throw away the text and start a magazine?' And that's how _Foxfire_ began" (1972, p. 10).

Recently Wigginton reflected on the beginning of _Foxfire_, and he stated that there are four vital touchstones to any _Foxfire_ project:

1. . . . the absolute necessity of personal experience . . .

2. . . . to give students every opportunity to have [personal] experiences. . . . As teachers, you have to step back and let them do, and beyond that, you have to constantly put them in situations where they are challenged, where they can have experiences. . . . Teachers all over this country make kids cripples on a daily basis with the assumptions they make about what they can and can't do.

3. It's vital for the work we do with our students to be rooted in the community that surrounds our schools. The immediate community is the most logical experience base from which to work. It is the place where kids are wrestling the hardest to try to make sense out of their lives.

4. The fourth touchstone concerns some basic facts about adolescent psychology. During early adolescence, the needs which exert the greatest influence on the day to day life of the young person are affection, esteem, security, recognition and belonging. The single most important thing that can happen in their lives at that time is that they get an unshakable conviction of their own self-worth. It is only after that need is fulfilled, and that sense is acquired, that a person can begin to think about extending himself or herself to other people. . . . We have to help young people achieve a sense of self-worth first, or everything we throw at them about comma splices or quotation marks is doomed to be shuffled off someplace and forgotten. (1980, p. 9)

One of Wigginton's colleagues in the actual production of the various _Foxfire_ projects is Sherrod Reynolds. Speaking at a workshop of cultural journalism advisors and students, Ms. Reynolds extended Wigginton's four touchstones into four points making up the _Foxfire_ learning concept:

1. Learning By Doing: providing a wide range of hands on experiences in a variety of settings.

2. Using the Community as a Classroom: It is important to move beyond the school milieu and root experiences in the "real" world where students must learn to function.

3. Exploring the Local Culture: Beyond working in the community, it is important to discover the traditions, folkways, and local history of that community to help foster a strong sense of place and of belonging. This is done through oral history research with the elders of that community, this creating another experience.

4. Setting a Goal--The Product: In order to make the activities have any meaning, it is essential that the results of these activities reach an audience beyond that of the school. By the same token, if information is taken from the community in order to produce something, it is only right that it be put back into that community in some form. (1980, pp. 10-11)

Apparently the goal of the finished product is vital--especially from the viewpoint of the teacher--in the students' actually learning the skills associated with English in secondary schools. This finished product is also important not only from an English teacher's somewhat narrow viewpoint (many of the projects are sponsored by teachers in other disciplines, especially history) but from any teacher's more general viewpoint of the importance of the students accomplishing their tasks and having something tangible to prove that accomplishment. Wigginton comments on this pedagogic advantage of the Foxfire learning concept:

Is the subject, English, ignored in the process? Hardly. In fact, the opposite is true. English, in its simplest defintion, is communication--reaching out and touching people with words, sounds, and visual images. We are in the business of improving students' prowess in these areas. In their work with photography (which must tell the story with as much impact and clarity as the words), text (which must be grammatically correct except in the use of pure dialect from tapes that they transcribe), layout, make-up, correspondence, art and cover design, and selection of manuscripts from outside poets and writers--to say nothing of related skills such as fund raising, typing, retailing, advertising, and speaking at conferences and public meetings--they learn more about English than from any other curriculum I could devise. Moreover, this curriculum has built-in motivations and immediate and tangible rewards. (1972, p. 10)

Reynolds further emphasizes the importance of the finished product, i.e., the magazine article; the finished product is tangible evidence of accomplishment and, hence, self-worth. She continues that the finished product is important "because it is the only means to insure student learning and accomplishment" (1980, p. 11)

In preparing the first _Foxfire_ magazine, Wigginton urges his students to talk to their own kin people, a source the students had not considered:

> The contents? There were lots of possibilities. . . . They went home and talked--really talked--to their own relatives, some of them for the first time. From those conversations came superstitions, old home remedies, weather signs, a story about a hog hunt, a taped interview with the retired sheriff about the time the local bank was robbed--and directions for planting by the signs. (1972, p. 10)

Wigginton expertly analyzed the challenge of documenting the oral tradition so that the invaluable messages of the elders is not lost:

> The big problem, of course, is that since these grandparents were primarily an oral civilization, information being passed through the generations by word of mouth and demonstration, little of it is written down. When they're gone, the magnificent hunting tales, the ghost stories that kept a thousand children sleepless, the intricate tricks of self-sufficiency acquired through years of trial and error, the eloquent and haunting stories of suffering and sharing and building and healing and planting and harvesting--all these go with them, and what a loss.
>
> If this information is to be saved at all, for whatever reason, it must be saved now; and the logical researchers are the grandchildren, not university researchers from the outside. In the process, these grandchildren (and we) gain an invaluable, unique knowledge about their own roots, heritage, and culture. Suddenly they discover their families--previously people to be ignored in the face of the seventies--as pre-television, pre-automobile, pre-flight individuals who endured and survived the incredible task of total self-sufficiency, and came out of it all with a perspective on ourselves as a country that we are not likely to see again. They have something to tell us about self-reliance, human interdependence, and the human spirit that we would do well to listen to. (1972, pp. 12-13)

According to Wigginton, the great worth of the older people who are the "contents," as it were, of the _Foxfire_-type projects results in the benefit of such projects to the community. Wigginton states: "The project also has benefits for the community at large. The collection of artifacts, tapes, and photographs is a valuable addition to any community museum" (1972, p. 13).

Turning from the older people who are subjects for the articles and the students themselves to the teacher-advisors for the _Foxfire_-type projects, Eliot Wigginton and colleague Sherrod Reynolds state that it takes an unselfish, patient, and sensitive type of person to be right as an advisor for a cultural journalism project. In the opening address to a workshop of cultural advisors and students, Wigginton states that advisors must give energy and love to the students in their projects (1980, p. 12). Echoing Wigginton's point, Reynolds emphasizes the importance of advisors having "spirit" (1980b, p. 11). Reynolds also notes that advisors must allow, as much as possible, the students to do the work themselves: "To minimize adult (advisor) interference, the students should be made to realize that the project is theirs and hence their responsibility" (_Hands On_, "Intro."). Reynolds continues that the students' sharing of the work and their energy and enthusiasm "was enough to inspire the most hardened teacher" (1980b, p. 12). Thus the advisors, according to this viewpoint, receive much in return if they give the students the responsibility of a free hand.

A former _Foxfire_ student, Mike Cook, who went on to become a teacher himself, affirmed the value of having the right kind of advisor. When asked by Wigginton what he remembered about being a _Foxfire_ student and what he gained from being a _Foxfire_ student, he first mentioned "the freedom to make mistakes, being allowed to do things on one's own, knowing that this is a difficult thing for a teacher to allow a student." He also said he remembered that he gained much from being given the decision-making process: "When you're a high school student, one of

the hardest things you can do is convince yourself that you can make
all kinds of decisions" (1980, p. 14).

Clearly the _Foxfire_ learning concept has worked as a teaching
technique. But is it limited to only the North Georgia area where it
was created? According to Wigginton, the answer is no. Wigginton and
his colleague Murray Durst assert that the _Foxfire_ idea should work
virtually anywhere. Wigginton states:

> Looking beyond Rabun Gap and _Foxfire_, I can't get over the feeling
> that similar projects could be duplicated successfully in many
> other areas of the country, and to the genuine benefit of almost
> everyone involved. (1972, p. 13)

Likewise, Durst holds "a belief that this thing we called the
_Foxfire_ learning concept could be spread and could grow and thrive just
about anywhere" (1980, p. 8).

Finally, Wigginton makes a persuasive claim that the _Foxfire_
learning concept is at least a partial answer to some of the problems
in education today:

> It's the same old story. The answer to student boredom and
> restlessness (manifested in everything from paper airplanes to
> dope) maybe—just maybe—is not stricter penalties, innumerable
> suspensions, and bathroom monitors. How many schools (mine in-
> cluded) have dealt with those students that still have fire and
> spirit, not by channeling that fire in constructive, creative
> directions, but by pouring water on the very flames that could
> make them great? And it's not necessarily that the rules are
> wrong. It's the arrogant way we tend to enforce them. Until we
> can inspire rather than babysit, we're in big trouble. Don't
> believe me. Just watch and see what happens. We think drugs and
> turn-over rates and dropouts are a problem now. We haven't seen
> anything yet.
> _Foxfire_ obviously isn't the whole answer. But maybe it's
> a tiny part of it. If this book is worth anything at all, it's
> because every piece of it was put together and handled and
> squeezed and shaped and touched by teenagers. (1972, p. 14)

In summary, exactly what are the components, aspects, and implications of the _Foxfire_ learning concept? First, its conception is a rejection of the traditional teaching methods--specifically textbooks and the lecture--as being ineffectual. Second, it is based primarily on those experiences in his own education that Eliot Wigginton remembers as being effective: (1) visitors from the community to the classroom, (2) class visits to the "real world" of the community, (3) students being given _real_ responsibility, (4) students doing something that had an audience beyond the teacher.

In the development of the _Foxfire_ learning concept, Wigginton discerns four vital touchstones for any _Foxfire_ learning concept project: (1) absolute necessity of the students having personal experiences, (2) teachers giving students the opportunity to have personal experiences, (3) students having activities rooted in the local community, and (4) students being helped to achieve a sense of self-esteem, self-worth.

These touchstones of Wigginton have been extended into the four points or components of the _Foxfire_ learning concept:

1. Learning by doing. This is the strong experiential aspect of the _Foxfire_ learning concept.

2. Using the community as a classroom. This point indicates the importance of local history in the _Foxfire_ learning concept.

3. Exploring the local culture. Oral history comes into play in this part.

4. Setting a goal--the product. The finished, laid out article is the "proof," as it were, of the students' successful assumption

of responsibility and the consequent gain of self-esteem and realization of self-worth.

In the _Foxfire_ learning concept, who benefits and in what ways? According to Wigginton and his colleagues, as suggested in articles already cited in this chapter, the students benefit in several ways. First, they gain the skills of composition, layout, photography. Also, they gain self-confidence born of the sense of self-esteen and self-worth. Furthermore, they gain a respect and love for the older members of their families and communities (the subjects of the articles) and of their communities as such.

The (usually) older people of the community who serve as subjects for the articles, themselves, benefit by gaining a sense of being cared about and of having a view of life that is worthwhile.

And, finally, the community benefits by gaining a valuable documentation of local history.

The advisors-teachers to cultural journalism projects based on the _Foxfire_ learning concept must have special talents and skills not usually associated with instruction. They must be unselfish, patient, sensitive, flexible, able, and willing to try nontraditional teaching methods. The demands on the teachers in cultural journalism are many and complex.

And, finally, according to Wigginton and his associates, the _Foxfire_ learning concept should be workable in any learning environment, not just North Georgia.

## Ebbtide

Ebbtide, the cultural journalism project that is the subject
of this paper, is totally associated with Frederica Academy, St. Simons
Island, Georgia.  (Frederica is a school serving an upper middle-class
and upper-class clientele.)

A private school, Frederica Academy was started in 1969 by par-
ents in Glynn County, on the Georgia coast (St. Simons Island, Brunswick,
and Sea Island) who were interested in their children receiving a college
preparatory education.  The first housing for the school was an old
hospital building in Brunswick.  Later, in 1973, the school was moved
to its present site, a modern facility on St. Simons Island.

The school is K-12.  Its maximum enrollment was achieved in
'79-'80--415.  Its current enrollment is 318, with 98 in grades 9-12.
Frederica is for day students only, with most students coming from
St. Simons Island, with a good number from Brunswick and Sea Island.
Only three currently come from outside Glynn County; they are from
neighboring McIntoch County (Darrien).

Frederica Academy is definitely a college preparatory school.
All seniors for the last three years have gone on to college, attending
some of the prestige schools in the South, for example, North Carolina,
N.C. State, University of Virginia, Washington & Lee, Wake Forest,
Georgia Tech, as well as the large number who enroll at the University
of Georgia.

The faculty and staff at Frederica are known for innovative
activities, which directly and indirectly supplement the regular academic
curriculum, e.g., camping trips, canoeing trips, visits to historical

sites in the area. Perhaps the most innovative feature at Frederica is "mini-mester," a concentrated two-weeks period in the early spring in which the students study one subject, like sailing or polution control, usually in a "how to do it" and/or off campus setting.

Ebbtide began as a minimester activity and because of its initial success was continued as a regular activity at Frederica Academy. The number of students involved in Ebbtide has fluctuated from nine to 25; currently there are 18 students on the staff. Ebbtide has functioned with a regular class meeting period (usually the last period, from 2:20 to 3:10) and with no regular meeting time. Its number of subscribers has grown--rather slowly--from 50 to around 200 currently. Ebbtide is published three times during the school year, with issues running from 40 to 85 pages, including texts and photographs.

Ebbtide is financed from several sources: grants from the Georgia Endowment for the Humanities; subscriptions; donations; and "in kind" support from Frederica Academy, i.e., space, use of equipment, postage, and salaries to advisors for teaching one of five courses.

Ebbtide was initially the project of former Frederica history teacher Jim Wardlow. Before joining the faculty at Frederica several years ago, Wardlow was a teaching colleague of Eliot Wigginton at Rabun Gap. So, not surprisingly, Ebbtide was modeled directly from the Foxfire matrix. Indeed, Eliot Wigginton and several of his Foxfire students came to the Frederica campus for a "how to do it" workshop, and Wardlow took some Ebbtide students to Rabun Gap for a cultural Journalism workshop.

Under the sole advisement of Wardlow, the first issue of the magazine was produced during minimester at Frederica Academy in the

spring of 1978. The initial staff consisted of nine 9th graders plus
advisor Wardlow. Wardlow, in the dedication of the first issue, explains
the inception of Ebbtide and its debt to Foxfire:

> With Ebbtide, a group of untrained teenagers wrote a magazine
> in three weeks. That needs qualifying! We were aided by a number
> of people connected with Foxfire. I first met Eliot Wigginton,
> Foxfire's founder and principal advisor, four years ago when I
> taught at Rabun County High School. He is a man dedicated to kids,
> not just those Foxfire kids in North Georgia, but all kids he comes
> in contact with.
>
> Wig spent two days with us when we made the decision to jump
> into this project. He brought with him two Foxfire students,
> Roger Fountain and Mike Smith. They taught us the rudiments of
> interviewing, photographing, transcribing, editing, writing—that
> is to say magazine production.
>
> Later our group spent four days at the Foxfire facility on
> Black Rock Mountain near Clayton, Georgia. Here we met Bob, Bruce
> and Margie Bennet, whose home we invaded. Not only did they welcome
> us, they bolstered our spirits and they helped us maintain focus
> when it would have been very easy to "can it."
>
> We also made friends with Paul Gillespie, Suzy Angier, Susan
> Coker, and Ann Moore. Some typed, some instructed us in the lay-
> out; all were sincerely interested in the success of our project.
> God bless your patience. The Ebbtide staff dedicates this, our
> first effort, to you, the Foxfire gang. Thanks. I would not exist
> without you.
>
> <div align="right">Jim Wardlow<br>Ebbtide Advisor<br>(Wardlow, 1978, p. i)</div>

Wardlow remained at Frederica Academy for the 1978-79 school
year. Mr. Bill Coursey, an English teacher at Frederica Academy, joined
Wardlow as co-advisor to Ebbtide in '78-'79. Just before the beginning
of the 1979-80 school year, Wardlow unexpectedly left Frederica for
another position and, hence, had to resign as advisor for Ebbtide.
Coursey took over as advisor for '79-'80 and enlisted this writer,
Roy Armstrong, as co-advisor. (This writer was starting with Frederica
as a high school English instructor.) Mrs. Jackie Egan, another new En-
glish teacher for '70-'80, was also asked to help with Ebbtide, which she did.
However, her other duties—taking over as advisor to the school newspaper—

prevented her involvement to the extent of being a full-time advisor. So during its brief history, Ebbtide has had three "full time" advisors: Jim Wardlow, Bill Coursey, and Roy Armstrong. The advisors currently of Ebbtide are Bill Coursey and Roy Armstrong.

Following this introductory first chapter of this paper, the remainder of the paper is structured as follows: Chapter II is a survey of scholarly and relevant popular literature about cultural journalism, including Foxfire, Ebbtide, other projects, and areas and subjects related to cultural journalism. Chapter III contains the explanation of the types of questionnaires used, the tabulated results of the case study, and a statistical analysis of these results. Chapter IV is the final chapter, in which inferences and conclusions about this case study of Ebbtide and other cultural journalism projects are drawn. Also in this final chapter areas for possible further research and study are indicated.

Cultural journalism is perhaps the most exciting innovation in education in recent years. Hopefully this study of Ebbtide, a specific example of cultural journalism, will help everyone in education to gain a better understanding of the general phenomenon known as cultural journalism, about its appropriate application, its values, its limitations, its rewards and demands on both students and teachers. Surely generalities about Ebbtide can be applied to other situations, allowing, of course, for cultural, educational, and motivational differences in schools and students and teachers.

CHAPTER II

SURVEY OF LITERATURE ABOUT CULTURAL JOURNALISM

Scholarly and general literature about cultural journalism, as such, begins relatively recently with articles about <u>Foxfire</u>. Indeed, the literature does not appear until 1972 with the publication of the first <u>Foxfire</u> book. Some literature does appear earlier about topics, such as oral history, that are components, as it were, of the <u>Foxfire</u> learning concept.

It seems logical, then, that the literature be divided as follows: (1) literature about <u>Foxfire</u>, both by Wigginton and his colleagues and by others; (2) literature about <u>Ebbtide</u>; (3) literature about specific cultural journalism projects other than <u>Ebbtide</u> and <u>Foxfire</u>; (4) literature about cultural journalism in general; and (5) literature about areas and subjects related to cultural journalism. Unavoidably, the distinctions among these areas are vague are vague for several reasons. First, almost everything written about cultural journalism, or any aspect of it, makes some mention of <u>Foxfire</u>. Second, some articles about cultural journalism in general are about activities that could be considered specific projects. And other problems make an absolute distinction among categories impossible. However, the five categories cited make for the most logical and coherent consideration of the literature concerning cultural journalism.

As indicated in Chapter I, the case study is an accepted and often-used method, both in educational and other areas of research. One of the most famous case studies in educational research is the study of the Holtville, Alabama, High School faculty. This study, which is similar to the case study of _Ebbtide_ in this paper, was conducted in 1944 to analyze the implementation of individualized instruction in the Holtville High School curriculum.

Indeed, a case study of the _Foxfire_-type project _Thistledown_ is one section of Nungessor's dissertation at Ohio State University in 1977. "Nungessor discussed finances, class procedure, evaluation, equipment, and the project's organization and history. _Thistledown_ was . . . a successful adaptive replica of the original _Foxfire_ magazine" (England, 1979, p. 34).

## About Foxfire

Because of the interest in _Foxfire_, not only in the educational sphere, but also in the noneducation area, Eliot Wigginton, the founder of _Foxfire_, is the most sought after spokesman about cultural journalism. And Wigginton has responded willingly. Many of his most important statements are cited in the first chapter of this paper. He has, of course, written for forums, other than those cited in Chapter I. In an article in _Media and Methods_, Wigginton highlights _Foxfire_ and the _Foxfire_ learning concept. Wigginton comments on the values associated with the students who were and are associated with _Foxfire_: the learning of composition and other skills, the students' growing

sense of self-worth, the students' gaining respect for local people and practices (1977, pp. 48-81).

Wigginton continues by praising Aunt Arie Charpenter (93 years old in 1977), who became a kind of patron saint and inspiration for the _Foxfire_ students. She lived in a different world from the students:

> She had no television, had never eaten in a restaurant, had never seen a motion picture. . . . The students were drawn to her automatically, magnetically, instantly, invariably. . . . She became our moral anchor, our foothold in a crazy world. (1977, p. 50)

The students, Wigginton points out, learn invaluable insights from the elderly, a source they had not considered: "The older members of our communities become vehicles through which my students learned far more than I could ever have taught them otherwise" (1977, p. 50).

Wigginton disagrees with the viewpoint that _Foxfire_ was a fluke that worked only because of the particular environment of Rabun Gap. He cites other projects that have worked all across the country:

> And this has convinced me of the wisdom of making the surrounding community as much a part of the classroom activities as the texts, no matter what the subject or grade level. The students concur. As young adults, long after graduation from high school, they tell me again and again that the community experiences they had were, hands down, the most memorable and meaningful ones of their school years. (1977, p. 50)

Next, Wigginton asks the rhetorical question how does the _Foxfire_ learning concept work and answers it. He lists the skills and concepts that students must master to produce _Foxfire_ articles: telephone manners, understanding great human themes, such as love and perseverance in the face of adversity, giving clear instructions. Students doing a _Foxfire_ article meet these needs: interviewing subject on phone, transcribing tapes with quite complex points of view (perhaps involving quotations within quotations), instructions on planting

a garden, students' understanding values from talking to someone like Aunt Arie Carpenter (1977, pp. 50–51).

Wigginton argues that American history is much more meaningful when students talk to people who were there rather than reading about it from a text, e.g., eye-witnesses to and participants in the Great Depression, the New Deal programs, and the Civil Rights struggle (1977, p. 51).

The end product—the finished magazine—Wigginton states, is vital for the students' final sense of self-confidence and self-esteem and dignity "that come from knowing that what they are doing is important.. . . That it is not just busy work and meaningless exercises, but it <u>matters</u>" (1977, p. 51).

Finally, Wigginton concludes that the intense emotional or spiritual values that students gain from talking to someone like Aunt Arie are the most important result of <u>Foxfire</u>, especially what they learn and feel about their roots and their culture: "A sense of 'place' is part of it. A sense of compassion and of the basic human dignity in all its manifestations is part of it" (1977, p. 52).

In an article about the cultural journalism movement, Wigginton colleague Murray Durst emphasizes some of the points made by Wigginton in several of his written and oral statements. Durst writes that more important than the spread of <u>Foxfire</u> is the

> whole notion of re-involving learners, students, people in school, in the joy of learning, in the excitement of self-discovery, in the proposition that one learns most deeply when one is indeed involved with learning—with your hands, with your ears, with your noses, with your feet, with your being, as well as with your head. (1980, p. 7)

Cultural minorities, Durst states, whether they be mountain people or street people in a large city, can benefit from involvement in the Foxfire method. The notion of Foxfire gives cultural minorities "a vehicle through which cultural minorities might build their own self-concept, and build their own power base in terms of dealing with the majority culture" (1980, p. 8).

Durst points out that studies of secondary education (1970-75) indicate the need of students to get involved personally in their education:

> Look we have got to open up secondary education. We have got to help kids get involved with their own learning. We have got to help kids get in connection with the fact that they are a part of a cultural continuum. [The studies confirm] this whole [Foxfire] proposition that young people in this country ought to be participants in documenting the cultural base of this country by looking at their own communities. (1980, p. 9)

As a participant in a Foxfire workshop in Rabun Gap, Patricia Peterson viewed first hand "the Foxfire concept" at work. She writes, "The idea [of the Foxfire staff] was to spread the light of Foxfire, to replicate its operation in a dozen of places around the country to preserve the knowledge of the fast disappearing skills and lore of older Americans everywhere." Peterson appeared particularly impressed with the relationship between the cultural journalism students at Rabun Gap and the older people that they interviewed for articles. She states that even though the students could see the chasm between their world and that of the older people, many of whom vehemently opposed the advance of technology, they still gained respect and love for older people. She quotes one student, "'I know I can't live just like them, but in some ways I can try to be like them'" (1973, pp. 16-18).

The <u>Foxfire</u> phenomenon is one of the few education activities in recent years to receive comment in general audience publications. Following is a sampling of general interest ("popular") publications' comments about <u>Foxfire</u> and Eliot Wigginton:

A <u>Readers' Digest</u> article praises the <u>Foxfire</u> learning concept: "A student magazine, dedicated to rescuing a vanishing heritage, has become a potent educational force around the country" (Gordon, 1973, p. 67).

In <u>Saturday Review</u>, David Shapiro cites <u>Foxfire</u> for inspiring self-reliance and for combatting inimical effects of much contemporary (1972) educational thought: "The <u>Foxfire</u> magazine . . . is a fine example of Emersonian self-reliance and compassionate anthropology that would have charmed James Agee. . . . The inaccuracy of much contemporary pedagogy and the inaccuracy of thought among our children come from our inability to permit them to bump up against the 'stubborn, irreducible fact' of the community" (1972, pp. 26, 38).

Finally, <u>Life</u>'s article, "Preserving the Past," praises Wigginton for his influence on his students:

> Until B. Eliot Wigginton, a stringbean of a Northerner fresh out of Cornell, suggested that the students in his English class begin a quarterly folklore and poetry magazine, the kids couldn't have cared less about the folk wisdom of their backwoods neighbors and relatives. But the romance of journalism seized them. (1972, p. 63)

### About Ebbtide

The literature about <u>Ebbtide</u> is limited. However, what there is is interesting and informative, including the advisors' comments, which serve as the introductions to each issue of <u>Ebbtide</u>; the vitally

important introduction to the first issue, written by founder Jim Wardlow, is cited in Chapter I of this paper. The local daily newspaper, The Brunswick News, has periodically reviewed individual issues. Two significant articles have appeared in important state-wide publications: Brown's Guide to Georgia and The Atlanta Constitution.

Taken in chronological order, the advisors' comments to individual issues of Ebbtide reflect the changing attitudes and concerns of the advisors. After the success of the first issue, produced totally during Frederica's minimester, the advisors in the second issue note that success and comment on the ironic quality of the term "ebbtide":

> When nine students in March of '78 selected a name for their magazine, ebbtide was it. But an ebbtide is a receding water. This is hardly what has happened in the last nine months. There has been a flood of good blessings. There seems to be even more coming up. (Coursey, Wardlow, 1978, p. 1)

In the next issue, Advisors Wardlow and Coursey, who joined Wardlow for the second issue, sound a recurrent theme—the need for funds, "It is a business. It will continue if we sell; it will founder if the public is not sold on Ebbtide by us" (1979a, p. 2).

Issue number 4 contains a rather emotional statement of responsibility from advisors Wardlow and Coursey towards the elders of coastal Georgia who are the subject of Ebbtide articles:

> If Ebbtide can do anything to peel away the exterior of Georgia's coastal heritage, maybe it should venture inland to those counties and people that seem to get bypassed. We at Ebbtide are coming to realize that "bypassed" is more and more a sacred term when we see the progress ripping at Brunswick and St. Simons and St. Mary's [sic]. Our interest is in the older life. That's our calling— to find the forgotten sugar cane mill or the wild plant gatherer or the trapper or the school that closed in 1926. (1979b, p. 2)

The new team of advisors Bill Coursey and Roy Armstrong were in charge when founder Jim Wardlow left Frederica and Ebbtide.

In the introduction to issue number 6, they sound similar ideas to earlier comments:

> This is the second issue of the '79-'80 school year; the third will appear in late May. As with our first issue, the Ebbtide students went where the stories took them.
>
> . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
>
> For Ebbtide to continue, the magazine must have more sub-scribers. If you care about Southeast Georgia and want to see its heritage, crafts, and personalities preserved, then help Ebbtide and its students continue to do the fine job they are doing by subscribing or renewing your subscription and by telling your friends about Ebbtide. We sure would appreciate it—because we want to keep going. There are many more stories to be written. . . . (1980, p. ii)

Ebbtide is sometimes reviewed in The Brunswick News. The most recent Ebbtide—number 8, December, 1980—is reviewed in the January 8, 1981, issue. Carolyn Meredith, the reviewer, points out that Ebbtide articles inform coastal Georgians little known but fascinating aspects of their heritage: "Few people may now realize that Brunswick was a major shipbuilding port during World War II. Liberty Ships . . . were turned out at the rate of one a week. . . . The population soared from 7,000 to 10,000 before the war to 55,000 to 65,000 during the war years" (1981, p. 2A).

Perhaps the most substantive and comprehensive article about Ebbtide appeared in a recent Brown's Guide to Georgia. Essentially an interview with Ebbtide advisor Bill Coursey, the article outlines the process involved in the production of an issue and concludes with words of praise for Ebbtide:

> As Coursey points out, it's the students who perform the bulk of the work that goes into each issue of Ebbtide.
> . . . Coursey said, "The students do all the photography and darkroom work, take care of selling subscriptions, and decide how to spend the money, but their main responsibility is to write

the articles." Explaining how subjects for the colorful inter-
views which comprise each issue of _Ebbtide_ are chosen, he said
that the staff considers "suggestions from the advisors, fellow
students, and other residents of the area, and sometimes they go
out and look for people who've worked a long time in a particular
skill area--shrimpers, oystermen, boat builders, people like this.
What we try to do is get the subject to talk in his own way about
his own experiences. Each interview is taped and transscribed
verbatim by the students. Getting them into publishable form is
a real exercise in punctuation, sentence structure, and general
organization, and the students subconsciously learn a lot about
writing through this process." Coursey added that the experience
also offers the students valuable lessons in the different cul-
tures and life styles that make up coastal Georgia's heritage,
noting that most of the subjects come from backgrounds quite
different from those of the white, middle-class students.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
. . . "All of this," as Coursey said, "is proof that kids can
do the work if they're given the responsibility to produce quality
work." And for anyone with an interest in the history and culture
of coastal Georgia, the quality work produced by these young stu-
dents is well worth examining. (1980, p. 66)

Writing in _The Atlanta Constitution_, columnist Joe Cumming, Jr.,

offers a strong affirmation of _Ebbtide_ and voices a plea for its sur-

vival and growth, noting that "If 'Ebbtide' Wins, We All Are Winners":

The Foxfire idea has been successful in over 300 schools--
in places where there are remnants of an older culture--in commu-
nities of Americans from Hawaii to Puerto Rico, from the Eskimos
of Alaska to the Ozark mountaineers, from the Indians and Mexicans
of the Southwest and the blacks of big city ghettoes to communi-
ties of Maine fishermen.
And one such program that Georgians should know about is in
Brunswick [sic--actually St. Simons Island], where ninth-graders
of Frederica Academy put out a magazine three times a year called
Ebbtide. Its first issue came out in Spring of 1978, so they are
now two years old.
Ebbtide is a crisp and carefully assembled product, agreeable
to the hand and eye. Its articles explore the rich ghost-haunted
past of the golden isles region. And most of the interviews and
pictures are interesting. . . .
Ebbtide is struggling to find its song. Reading through the
five issues so far I think they will make it. It will be easier
to get readers/subscribers when they settle into a sense of what
is really interesting to their readers, learn for example, that
"old" is not automatically "interesting," or that a page of copy
of how the staff decided what story to do and how they went about
researching it is only sometimes interesting.

But _Ebbtide_ is worthy of support, and I hope it succeeds in its goal as expressed in a letter from advisor Bill Coursay: "To preserve the heritage of the Georgia coast which is changing now that industry finds us a welcome site." If they win, we all win. (1980, p. 33)

## About Other Specific Projects

Some of the articles in this section were supplied by project advisors, who returned them with questionnaires. Others come from journals. Articles devoted exclusively to cultural journalism projects other than _Foxfire_ are rare. However, many articles about _Foxfire_ and cultural journalism in general deal also with other projects. Some of these are included in the next two sections of this chapter. In this section, only articles dealing with projects other than _Foxfire_ and _Ebbtide_ are included.

One of the better known projects is Ms. Ellen Gray Massey's _Bittersweet_ in Missouri. In an article about her project Ms. Massey maintains that transcribing tapes verbatim using conventional, not dialect, spelling, and writing captions for photographs are more effective in teaching her students to write than instruction from a traditional composition text (1974, pp. 52-54). She cites, also, the importance of her students' preserving local history for the readers of _Bittersweet_:

Our purpose in _Bittersweet_ is to share with our readers what we have learned about the Ozarks, the feel, the flavor and the oral history of the region. My job is to teach the young people from tenth to twelfth grade how to do this. But books? What we want to write about is not in books. Therefore, we must go to the source and talk to people who know, remember, or have heard stories from their elders. (1974, p. 52)

She continues that written notes are not enough, that tapes must be used. She points out that her class originally designed only to

teach composition has developed into much more: "The class designed to teach writing has developed into a communications class using every audio-visual device we can think of that is possible to use in a publication" (1974, p. 52).

Ms. Massey concludes:

One of the reasons for publishing Bittersweet it to provide a reason for students to learn to write. But in addition to that, the students are learning that communications--even when limited to the pages of a magazine--can involve more than good writing. (1974, p. 54)

Another well-known project is Tom E. Arceneaux's Lagniappe, located in Louisiana. Arceneaux states that his oral history project in his fourth grade class was a delightful success. His fourth graders present two major cultures of the area--rural black and Arcadian. He writes, "Together they gained not only an added appreciation of their own family's heritage but also learned much about the traditions of their classmates." His students studied subjects indigenous to the two cultures--white boudin (a regional sausage), gumbo, shrimp boxes, and fish nets. Arceneaux concludes with a strong statement about his Lagniappe, "Elementary school pupils are just as capable of collecting it [unwritten lore] as are highschoolers" (1978, pp. 238-41).

Mrs. Elizabeth Roberson's eighth grade history club in Williamston, North Carolina, was so successful with its cultural journalism publication that the project burgeoned into a six-county program. A newspaper article in the Virginian-Pilot gives the particulars of Mrs. Roberson's accomplishment:

In 1974 Mrs. Roberson came to Bear Grass [five miles south of Williamston] and decided to try her own self-styled form of what is known as "experiential education" with her junior-high students.

Five years and scores of awards later, Mrs. Roberson is planning to leave Bear Grass to coordinate an $85,374, six-county program to incorporate her method in 30 North Carolina public schools.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
She began the program in Bear Grass five years ago, she said, because she "just wanted to try it."
It's been a success story ever since.
Last year Mrs. Roberson's Skewarkians, a junior historian club of eighth-graders at Bear Grass School, researched the tobacco trade in Martin County and published an 86-page book titled, "Smoke to Gold." . . .
Mrs. Roberson this year led her Skewarkians into an even less tangible field of study: ghost stories. The youngsters spent last fall interviewing the elders of the community and researching some odd tales. Some even visited graveyards.
The result: a narrated slide presentation of "Weird Tales of Martin County."
"She's a good teacher," said one student, peering nervously toward the door to see if Mrs. Roberson was nearby. "She knows how to get us involved in something so we'll work."
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
"They (the students) have taught me more than I've taught them," she said. (Borrell, 1979, p. B-3)

Citing _Lagniappe_ and especially the Skewarkians, Wigginton

associate Sherrod Reynolds notes that the _Foxfire_ idea will work for

younger children--kindergarten through eighth grade--as well as for older

students. She writes that it works for younger children for two reasons,

primarily: "1. Kids can do real work when given the chance. 2. The

community, especially its elders, can offer invaluable educational

resources by sharing their own insights into the personal history and

culture of their community" (1979, pp. 68-71).

In an article about her own project _Legado_, located in Miami,

Florida, Ms. Rosemarie Ferry, faculty advisor, analyzes an extreme

example of the ethnic need for cultural journalism:

Miami, my home, is becoming a multicultural metropolis.
In the last decade, dramatic shifts have occurred in the ethnic composition of Dade County. In addition to thousands of Cuban and Haitian refugees, people from every Latin American country now live here, each group having its own unique customs, traditions

and lifestyles. Economic competition, cultural clash and language barriers have results in a tendency towards insularity and a growing polarity in the community. . . .

Latin young people, many of whom remember no other country than their adopted one, are special victims of this situation. Caught between two cultures, they feel that they do not really belong to either; their values and goals are in a state of transition. . . .

The purpose of Legado (the Spanish word for legacy) is to explore the unique history and culture of the Hispanic community and its contributions to the growth and development of Dade County. Hispanic roots run deep here, going back as far as 1567 when a Spanish mission was established at the mouth of the Miami River. We hope that my discovering this long tradition our students will develop an historical perspective that will lead to a sense of involvement in the connunity's present and a spirit of commitment to its future. Moreover, we hope that the publication of this bilingual magazine and its dissemination throughout the community will create an awareness of our rich and diverse culture that will eliminate fear and suspicion and instill a perception of unity. (1980, p. 18)

## About Cultural Journalism in General

As Sherod Reynolds has pointed out, Foxfire has become a generic term for cultural journalism (1980a, p. 6). An much of the literature surveyed in this section is about Foxfire, but Foxfire in the generic sense. So, more accurately, it is about cultural journalism. Because there is a great deal of material in this section, a further division is appropriate for logical progression and coherence: (1) cultural journalism with particular groups, (2) cultural journalism in particular situations, (3) general affirmations of cultural journalism, and (4) reservations about cultural journalism.

### Particular Groups

From this survey of literature, and from material cited in Chapter I of this paper, it is evident that many of the supporters and observers of cultural journalism argue that cultural journalism is

particularly effective with certain groups, such as ethnic, age, social and geographical-environmental. And many articles about cultural journalism reflect this concern.

Ms. Deborah Insel, a member of the English Department of South Boston High School, South Boston, Massachusetts, tried the Foxfire technique in her tough inner city school and found the results with her urban students to be quite successful. She agrees with Wigginton that Foxfire will work anywhere with any kinds of students. Her 35 students chose to interview 25 elder citizens, on tape, and "to write a 'social' history of South Boston to the present." Ms. Insel emphatically praises the success of the project with her inner-city students:

> The [student] responses overwhelmingly asserted that they found
> this to be a fascinating way to learn and that their attitudes
> toward older people had changed. They no longer viewed them as
> useless and inept, but came to see them as exciting, interesting
> people. [She points out] the phenomenal maturing effect this
> project had on the students. They were asked to interact as adults
> with adults. . . . In every way, they rose to the occasion bril-
> liantly. . . . The greatest reward was for the students themselves,
> who, by succeeding as adults, gained much in self-confidence.
> (1975, pp. 36-38)

In California, the noted educator, Mr. Herb Kohl, like Ms. Insel, found that the Foxfire technique worked well for his third-to-sixth grade students, even with the ostensible drawbacks of being in an urban, tran-sient area--Berkeley, California. Kohl says, "Besides all the obvious language benefits, it [the project] had one delightful unexpected result. The students began to see the adults around them in a different, more personal and affectionate light." In his students' interviews (usually with their parents), Kohl notes the phenomenon "serendipity," which is indigenous to cultural journalism interviews—"which means looking for one thing and finding another," e.g., asking parent about games she

played as child and having her tell of almost dying at age eleven (1979, pp. 14, 16, 20).

One of the more prolific writers about cultural journalism is Thad Sitton. In one of his articles he agrees with other observers that the Foxfire learning concept works as well with younger students as with older ones: "The best argument that the Foxfire learning concept can work at the elementary and junior high levels as well as the high school, is that it has worked." He cites the The Plum Creek Press, Lockhart, Texas, and Lagniappe, in New Orleans, as successful projects (1979, pp. 65-67).

Like Sitton, Barbara Hatcher has written several articles about cultural journalism. One of her observations is that cultural journalism has a very heavy ethnic emphasis. She contends that the more technically oriented cultural journalism projects have better results in terms of improving the students involved (1980, pp. 48-51).

Particular Situations

As many observers have commented on how well the Foxfire learning concept works with particular groups, some of these same observers have commented on how well cultural journalism works in particular situations, such as in bridging the gap between the school and the community, providing activities in the confines of the classroom, and as providing materials for slow student readers.

In an article in Educational Leadership, Thad Sitton points out that the general spread of the Foxfire-pattern project has been a "grassroots curriculum innovation since 1971." He continues that two lessons can be learned from the Foxfire projects:

Lesson I:  The conventional school curriculum has largely ignored the local community.
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Lesson II:  School-based fieldwork projects patterned after Foxfire can operate to build a "curricular bridge" between the world of the textbook and the realities to which students go home each day. . . . The school could use its own technical and human resources to generate a "community-specific curriculum" with which to bridge the gap between classroom and community.  (1980, p. 248)

Patsy Klontz writes of an interesting use of the Foxfire technique for those instructors who, for whatever reason, are essentially limited to the classroom:

I have successfully incorporated his [Wigginton's] basic idea of using folklore to teach the language skills, . . . into a series of learning activities which do not drastically depart from tra-ditional classroom procedures.  The most exciting benefits of the project were the possibilities for each student to pursue his of her area of interest--be it art, music carpentry, or scholarship. . . . Some students chose to build models of log cabins, wheels, or fences.  Others prepared family recipes or learned to knit or quilt or play a musical instrument.  In addition to building student self-esteem, second major benefit from this project was an increase of communication among students, parents, teachers, and the other people in the community.  (1980, p. 14)

One of the major problems facing a high school or elementary school reading teacher is to find materials that his students will want to read.  Ms. Barbara Hatcher argues convincingly that cultural journalism publications make ideal reading material for reluctant stu-dent readers because primarily they are produced by other students and, hence, are interesting, simple to read, and meaningfully informative:

Cultural journalism publications--written, edited and produced by other students--are a good alternative to basic texts for use with older reluctant readers. . . . Since they deal with real people, the articles provide lively testimonies and a record of experiences with fresh human interest perspec-tive that reading texts cannot duplicate.
[Cultural journalism publications] are a welcome relief from the watered down and simplistic content of many texts for reluc-taht readers.  (1980a, p. 429)

Affirmations

Virtually all scholarly observations of cultural journalism are positive. Following are summaries of some of the more comprehensive and perceptive affirmations of the Foxfire learning concept.

From the viewpoint of the social scientist, Jacob L. Susskind argues that student activities in recording oral history--using tape recorders in the "Foxfire method"--is a valid and valuable teaching method for the social studies teacher. He writes:

> With the impressive interest taken in Alex Haley's Roots, the use of oral history is gaining increased importance as a tool for social studies teachers. With a few simple casette recorders and some easily learned techniques of interviewing, students can be encouraged to learn about the first-hand experiences of others. The inventive teacher can incorporate the oral history technique into almost any social studies course.
> . . . The process of oral history is a technique whose time [1978] has come. Students need to be placed in contact with their elders. This relationship gives students vital social knowledge about themselves and their communities. (1978, p. 179)

In his dissertation at the University of Alabama on the ideal characteristics of cultural journalism projects, as perceived by the teacher advisors, England voices many positive aspects of cultural journalism projects:

> The Foxfire Concept of Education is adaptable to a wide variety of geographical and cultural locations, including urban and suburban areas. . . .
> The Foxfire Concept of Education can provide the community with greater access to the schools and the educational system than can the traditional organizations. . . .
> The Foxfire Concept of Education can involve many people-- students, community members, teachers and administrators--in a common process. . . .
> Students of all ability groups or classes and of all ethnic backgrounds should participate in projects utilizing the Foxfire Concept of Education. (England, 1979, pp. 116-117)

Perhaps the most fervent affirmation of cultural journalism is presented by Thad Sitton. First, Sitton points out that Foxfire

"the prototype classroom oral history project," was initiated by ordinary high school teachers. He continues by observing that it is "critical to realize that Foxfire has remained a classroom project, directed and carried out by successive generations of 'ordinary' high school students in Rabun Gap, Georgia. It is still their project; it always was" (1977-78, p. 31).

Sitton emphasizes the fact that classroom oral history projects are "not generated by the 'academic' educational community and transported to the schools from above, but have developed . . . rather mysteriously 'from the inside.'" He continues that these projects are in marked contrast to those "developed by teams of academicians often rather far from the reality of classroom existence, and delivered to the schools as fait accompli, fully packaged and 'teacher proof'" (1977-78, p. 32).

Indeed, Sitton maintains that each project must develop individually, "from the inside," because of the way that each project is based on "a variety of unique factors, peculiar to that teacher, classroom, school and community" (1977-78, p. 32). One of the strong points of the projects, Sitton argues, is that they are feasible: "Classroom oral history projects are socially and politically feasible--they can be done" (1977-78, p. 32).

One of the most attractive aspects of the projects, according to Sitton, is that all groups involved in education look upon them with favor: school administration, local or state historical society, the community newspaper, neighboring universities, and the public at large (1977-78, p. 33).

A major implication of cultural journalism, Sitton maintains, is
that these projects are a purposeful course of study with a tangible
end product: "Classroom oral history projects suggest the development
of a purposeful social studies, involved in the production of a tangible
and socially valuable product." The product is the tapes, published
material, which is valuable to the community (1977-78, p. 33).

Sitton argues quite strongly that the projects are superior to
traditional classroom history because they "offer something quite
different--a social studies with a tangible, worthwhile product--a social
studies that actually 'does social science.'" Moreover, Sitton says,
this idea of the superiority of the projects leads to a second major
implication of oral history projects like Foxfire: "Involvement in
a classroom oral history project can be self-directed, self-enhancing
student activity; it can serve to help students relate their lives to
family and community and to 'create a personal past (roots)'" (1977-78,
p. 34).

An added advantage is that oral history projects directors have
"found that classroom oral history could effectively motivate 'non-
academic' or 'vocational' students." Perhaps, Sitton continues, oral
history projects can motivate "non-academic" or "vocational" students
and can be self-enhancing for students because they get away from the
"'macro,' large scale, impersonal and detached" history of the class-
room history and stimulate and utilize "that basic personal interest in
the human past which arises in response to the question 'Who am I?'"
(1977-78, p. 35).

Continuing on this point of students' individual, personal needs, Sitton states: "Oral history projects can involve students in the process of exploring their own family and community roots and what might be called the 'creation of a personal past'" (1977-78, p. 35).

Sitton concludes his argument with a third major implication:

> Classroom oral history projects can introduce students to a living social history. . . . Textbook history is still predominantly a record of great men, distant events and politics.
> Involvement in a classroom oral history project can present students with a very different image of the past: history as the way people lived, the substance of their daily lives, how they got their living, had their fun and buried their dead. (1977-78, p. 36)

The standard "how to do it" book on cultural journalism is Pamela Wood's <u>You and Aunt Arie: A Guide to Cultural Journalism based on "Foxfire" and its Descendants</u>. Ms. Wood, a former colleague of Wigginton, who went on to Kennebunk, Maine, where she started her own successful SALT, presents in her book a clear focus on the common touchstones which, in her estimation, make cultural journalism the ultra successful phenomenon in education that it is. First, she points out that cultural journalism projects are concerned with activities outside the classroom:

> Can we pin down what it is that the Foxfire family of magazines have in common? As a starter, everyone would agree that the maga-zines focus on things outside the school. They are not a rehash of encyclopedias or reference books or histories that have already been written. They build their stories from the living, breathing things around them, from the people, from their work, their surround-ings, their crafts, the stories they like to tell, their thoughts about life, and sometimes their problems, worries and hopes. (1975, p. 4)

Another common denominator of cultural journalism projects is that the material that they deal with is fresh, never before written:

We've begun to touch on something else the _Foxfire_ magazines have in common. We've said the material is gathered outside the classroom. Because it's gathered first-hand by you, it's new. It's fresh and original. It's never been printed before (1987, p. 6)

Friendship and respect are not the least of the common touchstones among the _Foxfire_ magazines. Ms. Wood writes: "That brings us to something else most _Foxfire_ magazines have in common. Friendships are formed between the people you interview and yourself" (1975, p. 7).

Ms. Wood concludes that the essential core and commonality of the _Foxfire_ family of magazines is in trying to save something that would otherwise be lost:

Now we come to the core. Most kids on the magazine can put their fingers on that core very fast. Ask them and they'll tell you that they are trying to save some things—some important things—that modern, mechanized society threatens to sweep away.

## One Reservation

Among all of the affirmative statements concerning cultural journalism, the successful projects cited, the examples explained, one voice is hesitant to join the rest, to chorus in with unqualified admiration and acclaim. While he generally affirms the worth of the _Foxfire_ learning concept—"Making it possible for students to collect local folklore and oral history is a return to the 'basics' of a most positive kind"—David Lauback finds the _Foxfire_ learning concept lacking in two ways. First, he claims that because of the isolated, rural location of _Foxfire_, "it helped perpetuate the idea that folklore occurs only in the county and that it is something dead and far away." His second reservation is perhaps more provocative. He criticizes _Foxfire_ for stopping where it ought to begin:

It is one thing to collect the lore and report; it is another
thing to analyze it. . . . Students can speculate concerning
why a certain craft has died out while another is going strong.
Finally, students can write their own short stories and poems
using a legend or a superstition that they have collected as a
starting point. Here, we are developing a true basic--the abil-
ity to think and to analyze. (1979, pp. 52-53

### Related Areas

Some of the "related areas" have already been mentioned in this

paper, e.g., oral history. However, the writings surveyed in this sec-

tion--as well as can be determined--are not *primarily* about cultural

journalism or a cultural journalism project(s). They are, instead,

*primarily* about a related area, even though that related area might,

indeed, be a component of the amalgam that is cultural journalism.

The related areas are identified as follows: (1) experiential based

learning, (2) "real records" over biased texts, (3) "real life" as

composition stimulus, (4) oral history.

### Experiential Based Learning

Experiential based learning, to be accurate, is not a

component of cultural journalism. It's the other way around: cul-

tural journalism is an example--and a recent one--of experiential based

learning. However, cultural journalism is closely--and accurately--

associated with experiential education. And a survey of literature

on experiential education, as such, is beyond the scope of this paper.

However, at least one article implies the strong connection between

experiential education and its recent manifestation, cultural journalism.

This article, "Experienced Based Learning: How to Make the

Community Your Classroom," presents strategies for combining academic

study with out-of-school learning opportunities for junior high and secondary students. Four elements to experienced based learning are cited: (1) community involvement, (2) individualized instruction, (3) guidance, (4) new learning leadership roles for teachers. Some of the positive outgrowths of experienced based learning are that often students work, unpaid, at various activities in the community and that, often, students keep journals, explore community sites, and attain survival skills in a changing world (McClure et al., 1978, pp. 10-15).

## "Real Records" Over Biased Texts

This area involves only one article; however, it is quite interesting, for it concerns one of the aspects of cultural journalism—going to real sources—but not for the reasons associated with cultural journalism, i.e., the improvement of the student. The authors argue that textbooks from the Forties through the Sixties are "guilty of omissions, of distortions, and of presenting information that stereotyped various ethnic groups." They argue that going to primary sources, such as church records, census records, city directories, etc., would present a more accurate picture. One method they suggest is the "oral tradition," i.e., interviews with ethnic people "who were there" (McClain and Clegg, 1977, pp. 382-88).

## "Real Life" as Composition Stimulus

English instructors at all levels have maintained, in recent years, that students write better compositions when they write on the subject-matter of their choice. The similarity is evident between the

students' interest in their subjects in cultural journalism and the students' choice of subject matter in composition. Several articles deal with this similarity.

Ms. Mary Bramer urges use of a technique in the high school classroom which was inspired by her earlier use of the epitaphs in the poetry of Edgar Lee Masters. She had her students read primary sources--old newspapers, local histories, etc.--about selected deceased citizens of Elgin, Illinois, where she teaches. Following extensive research, the students wrote Masteresque epitaphs on their real-life subjects. She reports that the experiment was quite successful (1974, pp. 39-40).

In a similar vein, Elizabeth Carlisle sees local history as a stimulus for student writing. She argues that precise observation of their own town--past and present--serves as a very effective stimulus for student writing, especially for the undermotivated students who dislike writing as such and analyzing a literary work in their own writing (1979, pp. 55-57).

Mrs. Lindo Hecker writes of a successful project in her English class in which history is brought to life. Mrs. Hecker, in her composition class at Bennent School, Deerfield, Massachusetts, used a method, similar to the Foxfire method, to spur her high school students to write enthusiastically. The students consulted actual sources in historical Deerfield for their ideas, e.g., early American literature, oral readings of sermons by Jonathan Edwards, a demonstration by a local silversmith, copies of old maps, etc. From these sources, the students collectively wrote "Bennent's History of Deerfield" (1977, pp. 25-28).

Community study was used by Joy Pettigrew to motivate her students to write. She writes of _Foxfire_-style activities used in a course in Rock Hill, S.C. The first activity was class discussions of students' own families; this led to the students' writing character sketches and poems about their families. The second activity was a visit to the local senior citizens' center and a talk to the residents; the students then wrote compositions about their experience. Ms. Pettigrew cites several benefits to the exercise: (1) students' writings, (2) student interest in families and senior citizens and two-way communication opened up, (3) student motivation more positive, talk of being cheered up by talking to old folks (1977, pp. 2-5).

## Oral History

The tradition of oral history is, of course, much older than that of cultural journalism. And oral history is, perhaps, the most important component of the several making up cultural journalism. Following are summaries of literature on oral history which at least imply the strong connection between oral history and cultural journalism.

The Pennsylvania State Department of Education has issued a set of guidelines for oral history projects at the secondary level. The Department lists various options for establishing oral history projects in the school course: elective semester course, independent study project, interdisciplinary course involving a number of curriculum areas. Oral history is defined by the Department as "the recording of information in the form of reminiscences by a narrator with first-hand knowledge of past events." The Department concludes with the idea that popular culture is more accurate history than high culture (1975, pp. 2-4).

Russel Gerlack outlines a classroom exercise in historical geography, which, although not technically oral history, is quite close to cultural journalism. Gerlack argues persuasively that an examination of "the contributions of past cultures to the present culture of the local community" is an excellent way to teach local historical geography at the upper elementary to high school level, especially in rural areas, such as the Ozarks of Missouri and Arkansas. The study of maps showing ethnic migration patterns in the area is the basis of activity in the course. Gerlack states that interpreting the maps "is by far the most analytical part of the exercise and the part that offers the greatest potential for establishing a lasting student interest in the culture of the local area." He cites two advantages of the exercise: (1) "a high motivational value for most students," (2) "concentrates on local resources and brings the local area into the classroom" (1976, pp. 82-89).

Oral history, according to John Neuenschwander, is an effective teaching approach. He writes of the evolution of oral history "from a practice intended to preserve information on noted Americans to a way of preserving recollections of older Americans about the past." He points out that interviewing members of their community can make students more interested in their subjects. Finally he cites Foxfire as an excellent project of oral history (1976, pp. 2-20).

Michael Ebner used the tape recorder interview technique with his college students in Lake Forest College's course "Oral and Community History." He reports that the students, who interviewed people about their experiences during the depression, were very positive on

the new approach to learning, which "was structured to maximize the role of the students." He finds this gratifying in a period of "declining undergraduate interest in history." He points out that techniques of interviewing must be emphasized (1976, pp. 196-201).

Some observers see the community college playing an integral role in the preservation of local and oral history. Deekle and Michael think that the community college is the ideal place for local history preservation and promotion. They think this for two reasons: "namely, a staff of professional librarians and historians, and an established and active library, and a student body that in many cases represented second- and third-generation Allegany County families [i.e., the local area]." They conclude, "We feel that the community college not only has a place but an obligation in the collection, preservation, and promotion of local history" (Deekle and Michael, 1979, pp. 12-15).

A final comment in this area comes from David Gerber. His article is only indirectly concerned with cultural journalism but does present some interesting ideas on local and oral history. Gerber warns that the renewed popularity in local histories should not blind the historian to his responsibility to be objective and to discern the historical process as a continuum. He writes, "Teachers of history in particular must employ the best work of both today's popular and academic local and community historians, to bring students and the public generally into a more objective understanding of the forces which have shaped American society and culture" (1979, pp. 7-30).

Summary

What inferences or conclusions can be drawn from this survey of
literature about cultural journalism and related areas? First and most
striking, nearly all the statements are quite positive and enthusiastic--
about Foxfire, about Ebbtide, about other individual projects, indeed,
about cultural journalism generally. The common theme that seems to run
through this literature is the values to the students involved in cul-
tural journalism projects. These values seem to fall into two areas:
(1) the skills the students gain and (2) the students' gain in self-
esteem and their sense of place--in a most positive sense.

Also, it is evident from this survey of literature about cultural
journalism that the so-called Foxfire learning concept is quite flexible
in application and emphasis. It works for different ages, for different
ethnic groups, in different situations, in different places from the
classroom to the community. Furthermore, the Foxfire learning concept
can be used with other learning situations, such as the composition
class and the history class.

Moreover, this survey suggests that cultural journalism is an
outgrowth of the experiential education, of the general notion that by
doing and meeting face to face, students learn skills and responsibil-
ities and, more important, gain insight in "who they are" by learning
"who others are." So cultural journalism is a current in a much larger
stream of oral history, of folklore, of crafts, of chronicling. And
each cultural journalism project takes its own identity, as it winds
its way in this stream, forming its own unique identity by the needs,
goals, dreams of its students and advisors.

There was one negative but interesting statement: the argument that the _Foxfire_ learning concept does not go far enough, that there is no analysis or real thinking going on on the part of the students. This argument suggests a second somewhat negative comment implied by some of the latter articles summarized. Some of these articles, written by mostly history teachers, indicate that the preservation of history accurately is the primary function of local and oral history. It follows from this argument that the students are secondary to the preservation of history. This viewpoint is provocative and is, perhaps, an area for further examination--but is beyond the scope of this paper.

CHAPTER III

CASE STUDY OF EBBTIDE

This chapter presents the actual case study of Ebbtide, the crux
of this paper. The data analyzed here shed light, offer insight into
the questions cited in Chapter I: How does Ebbtide compare to other
cultural journalism projects? Do students benefit from involvement in
Ebbtide? If so, in what ways? Are there demands on and requirements of
advisors (teachers) of Ebbtide which are different from the traditional
demands and requirements on any teachers? What are the limitations of
a project like Ebbtide? What is the relationship between Ebbtide and its
subscribers? Is Ebbtide limited to its current situation or are there
new avenues for Ebbtide to travel?

According to Gee (1950), whose Social Science Research Methods
is cited in Chapter I, a case study is most informative, most helpful to
researchers when it is compared and contrasted to similar institutions or
individuals. Thus, the case study of an institution--like Ebbtide--should
be compared to similar institutions--other cultural journalism projects.
These similar institutions comprise the universe of which the institu-
tion which is the focal point of the case study is also a member.

Gee continues that the case study institution should be compared
to the universe of similar institutions as follows: Is it "similar" to
the others? Is it a "negative" or a "positive" occurrence? Or is it

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a "marginal" occurrence, i.e., an institution which is different from the others in the universe and actually is not a part of that universe?

With Gee's prescriptions as a foundation, the case study of Ebbtide is presented in this way. First, data are analyzed to delineate the universe of cultural journalism. Second, the case study of Ebbtide is analyzed. Third, Ebbtide is compared and contrasted to the universe of cultural journalism.

## The Universe of Cultural Journalism

According to Sherod Reynolds of Foxfire, the number of cultural journalism projects is in a state of constant flux, with new projects beginning and old ones ceasing operation. An estimate of the current number around the country and world is 200. Over thirty of these projects were contacted in order to establish the delineation of the universe of cultural journalism. The responses to the questionnaires were limited in number but candid in providing information.

Eleven of the projects contacted responded with usable data. Advisors from all eleven responded; a total of twenty-four students from five projects responded. The eleven projects are Legado, Miami, Florida; Teen Terrain, Lansing, Michigan; Sea Chest, Buxton, North Carolina; Bittersweet, Lebannon, Missouri; Chutes Rutes, Little Chutes, Wisconsin; Project Belay, Aztec, New Mexico; Skewarkians, Williamston, North Carolina; Paradise Project, Burlington, Vermont; City Scape, Washington, D.C.; Homegrown, Ellsworth, Maine; and Strawberry Jam, Hammond, La. The five projects whose students also replied are Legado, Sea Chest, Bittersweet, Paradise Project, and Homegrown.

## Description of Instrument--The Questionnaire

The effectiveness and appropriateness of the use of the question-naire was established in Chapter I of this paper in the review of the essay by Cannell and Kahn. To review briefly, Cannell and Kahn state that the questionnaire is a powerful instrument to obtain the subjects' past and future behavior. These data, they continue are often virtually unobtainable in any other way. (In this paper that is certainly the situation.) Furthermore, they argue, the questionnaire eliminates the influence of the interviewer in the interview. To try to eliminate any outside influence, as much as possible, the so-called "open end" type of question was used, this on the advice of Soar of the University of Florida. The open end question is a very broad, general type of question which does not tend to "plant" or elicit certain answers.

Following are the questionnaires sent to the project advisors and students:

### Questions for Project Advisors

1. When did your cultural journalism project begin?

2. How many issues to you publish a year?

3. What is the approximate circulation per issue? How many subscriptions? How many direct sales?

4. How is your project funded?

5. What is the relationship between your project and your school?

6. What social class and racial/ethnic group do your students come from?

7. What academic credit do you give to your students?

8. How many students are on your staff?

Major Questions for Advisor

9. In order of importance what were your reasons for becoming an advisor to your cultural journalism project?

10. What kinds of topics and/or people do you look for as subjects for the articles in your publication? How do you find these subjects? Are there any limiting criteria you place on selecting subjects?

11. If to anything, to whom or what do you think your cultural journalism project has a responsibility?

12. What has being an advisor to your cultural journalism project meant to you?

13. Anything else you would like to say about your project or about cultural journalism in general:

## Questions for Students

1. How did you get involved in your cultural journalism project?

2. What has working on your cultural journalism project meant to you?

3. Anything else you would like to say about your project:

The responses to these questionnaires are analyzed and tabulated as follows: First, questions 1-8 from the advisor's questionnaire are grouped; these questions concern the general, more objective character-istics of the projects. Next, the student questionnaires are considered. Finally, the major questions, 9-13, to the advisors are analyzed.

Objective Characteristics of the Projects (Questions 1-8)

The responses to the first question--When did your cultural
journalism project begin?--break down as follows:

Table 1

Beginning Dates of Projects

| Date | Number of Responses | Percentage |
|------|---------------------|------------|
| 1973 | 2 | 18.2% |
| 1975 | 2 | 18.2 |
| 1977 | 4 | 36.3 |
| 1979 | 1 | 9.1 |
| 1980 | 1 | 9.1 |
| No Response | 1 | 9.1 |

What is apparent about the responses to this question is that
all of these projects began recently, most in the last four years.
A possible--indeed, probable--reason for this is the recentness of
cultural journalism, as such. Cultural journalism began with Foxfire
in 1966. But the first Foxfire book was not published until 1972, and
that date is perhaps the watershed date for cultural journalism and the
proliferation of cultural journalism projects across the country.

The second question--How many issues to you publish a year?--was
answered as follows:

Table 2

Number of Issues Per Year

| Number of Issues | Number of Responses | Percentage |
|---|---|---|
| 1 | 5 | 45.4% |
| 2 | 2 | 18.2 |
| 4 | 2 | 18.2 |
| No Response | 2 | 18.2 |

None of the respondents indicated a monthly publication. Indeed, the most common response was only one issue a year. Perhaps two influences are evident here. First, _Foxfire_ is and has been published quarterly; perhaps this set a standard for number of issues. Second, several projects publish "theme" issues, usually once a year, that is, an issue around a single theme or subject, such as ghost stories or the raising of a single crop like tobacco.

Question number three concerning circulation and the additional distinction between direct sales and subscriptions is perhaps best analyzed by showing each of the eight projects that replied to this particular item, without combining.

Certain factors concerning circulation are evident. Most projects-- six to two in this sample--rely primarily on direct sales rather than on subscriptions. This factor is even more pronounced when the largest circulation project, with 4,000 total and 3,500 subscriptions, is removed.

Table 3

Circulation Figures

| Circulation | Subscriptions | Direct Sales |
|-------------|---------------|--------------|
| 4,000 | 3,500 | 500 |
| 3,000 | 200 | 2,800 |
| 2,000 | 400 | 1,600 |
| 1,000 | --- | 1,000 |
| 500 | --- | 500 |
| 200 | 25 | 175 |
| 150 | 150 | --- |
| 150 | --- | 150 |

This project is <u>Bittersweet</u>, which is perhaps second only to <u>Foxfire</u> in national recognition and praise. Also, <u>Bittersweet</u>, under the leadership of Ellen Massey, was established in 1973; it has succeeded for eight years, which puts it in a very small group. Probably most projects, as these figures suggest, depend on direct sales, most likely to people associated with the school and/or who have a long-standing connection with the local area which the project serves. Several advisors to projects have indicated the fragile viability of many projects. This situation suggests that elaborate subscription set-ups, going beyond the local community, are overly ambitious and impractical.

The question concerning the funding of the projects resulted in these responses:

Table 4

Funding of Projects

| Type of Funding | Number Responses | Percentage |
|---|---|---|
| Sales of Magazine, Donations, Advertising | 6 | 54.5% |
| Funding by School | 3 | 27.3 |
| Federal Grant | 1 | 9.1 |
| No Response | 1 | 9.1 |

The heavy emphasis is on local funding, primarily through sales of publications, donations, and funding from the schools. Only one project is funded by a grant. Although not evident in the responses to this question, schools certainly provide "in kind" contributions, i.e., allotting space, equipment, and personnel.

The next item--the relationship between the projects and the schools sponsoring them--shows the quite strong, supportive attitude of the schools for the projects (including indirect and direct funding):

Table 5

Project-School Relationship

| Relationship to School | Number Responses | Percentage |
|---|---|---|
| Strong Support, Use of Facilities, Classtime, Privileges for Students | 8 | 72.7% |
| Moderate Support | 1 | 9.1 |
| No Response | 2 | 18.2 |

The sixth question concerns the social class and the racial/ethnic classification of the students working on the project. There is basic agreement among these responses:

Table 6

Social, Racial, Ethnic Nature of Students

| Social, Racial, Ethnic Classification of Students | Number Responses | Percentage |
|---|---|---|
| Accurately Reflects Cross Section of Community | 8 | 72.7 |
| Overrepresentative of Minority, Lower Socio-economic Level | 3 | 27.3 |

These results indicate, perhaps, the strong influence of _Foxfire_ concerning the type of students involved in these projects. According to the spokesman for _Foxfire_ (see the survey of literature in Chapter II) cultural journalism is for the underprivileged students, in terms of achievement, motivation, and sense of self-worth. The responding projects reflect a commitment to this precept. Eight of the eleven responses indicated that their students reflect a cross section of their communities. It should be pointed out that many of these communities, according to their advisors' comments, are classified as lower socio-economic, e.g., Buxton, North Carolina (where _Sea Chest_ is published) and Lebannon, Missouri (where _Bittersweet_ is published). Indeed, three advisors stated that their projects are overly represented by students from minorities and from lower socio-economic levels: _Legado_ in Miami, which is staffed by Hispanic students; _Project Belay_ in New Mexico, which is staffed by

American Indian students; and City Scape in Washington, D.C., which is
staffed by all black students.

Question seven asks what academic credit is given to the stu-
dents involved in the cultural journalism projects. Nine of the eleven
respondents indicated that some kind of academic credit is given, rang-
ing from a required English course credit to credit for a summer project
elective. Only one advisor stated that no credit was given. One did not
respond to the question.

The last question dealing with the objective characteristic asks
about the number of students in the cultural journalism classes. Eight
of the eleven responding projects answered this item. Seven of these
stated that their cultural journalism classes had from ten to thirty
students; one's class had 45 students. These responses suggest that
cultural journalism classes tend to be relatively small, that they are
a one class, one group phenomenon.

Student Questionnaires

Twenty-four students from five projects—Legado, Sea Chest,
Bittersweet, Paradise Project, and Homegrown—responded to the
questionnaires. The three "open end" questions concerned how the
students got involved in their projects, what working on their projects
has meant to them, and, last, whatever else they wanted to say about
their involvement in the project.

Following is a tabulation of the responses to the first question—
how the students became involved with their projects:

Table 7

How Students Became Involved in Projects

| Response | First Mention | Second Mention | Total |
|---|---|---|---|
| 1. Friends on staff | 8 | | 8 |
| 2. Wanted to be part of staff, Impressed with magazine | 6 | | 6 |
| 3. Interest in local history, heritage, past | 4 | 1 | 5 |
| 4. Interest in journalism | 2 | | 2 |
| 5. Class sounded like fun | 2 | 1 | 3 |
| 6. Volunteered, help needed | 1 | | 1 |
| 7. Recommended by English teacher | 1 | | 1 |
| Total | 24 | 2 | 26 |

The most significant result of these responses is that 17 students (responses 1, 2, 5, 6) joined their cultural journalism projects due to some kind of desire to become a part of the staff student group. Only six joined because of an interest in local history or a desire to acquire journalistic skills. Only one was asked to join by a teacher.

Following are some quotations from student questionnaires, question one:

> I first became involved with Legado through a friend who was in the program during it's [sic] first year, 1978-79. From time to time, she would briefly explain the type of work she had acquired. I decided to join Legado the following year, 1979-1980, and do not regret having made this choice.
>
> from Legado

> I got involved through my older friends that was [sic] in Sea Chest, they would tell me how much they enjoyed learning the island history. I thought about it and said that's what I really would like to do, learn about the lost history of the way my parents lived style.
>
> from Sea Chest

The second question on the student questionnaire concerned what working on the projects meant to the students. This question drew the greatest number of responses, almost every student mentioning several items. The responses are listed in the order given, the reasoning being that the more important and significant items would be mentioned first by the students.

Table 8

What Working on Projects Meant to Students

| Response | First Mention | Second Mention | Third Mention | Total Mention |
|---|---|---|---|---|
| 1. Elevation of sense of self-worth, responsibility, dependability, growing up, loyalty to project & staff | 6 | 3 | 2 | 11 |
| 2. Knowledge of local history, preserving old culture | 7 | 2 | 1 | 10 |
| 3. Learning journalism skills, all facets | 4 | 6 | 1 | 11 |
| 4. Gaining respect for and understanding of older people (including families), just meeting people | 4 | 4 | 4 | 8 |
| 5. Fun, enjoyable activity | 1 | 1 | | 2 |
| 6. Travelling | 1 | 1 | | 2 |
| 7. Seeing work published | 1 | 1 | | 2 |
| 8. Learning importance of communication | | | 1 | 1 |
| Total | 24 | 18 | 5 | 47 |

The first four categories of responses from the students seem to be about equally important, at least in terms of total number of responses--raising self-esteem, learning about local area, learning

journalistic skills, respect and understanding of older generation.
Indeed, learning about the local area and respect for the older gen-
eration are similar, and when combined amount to 18 of 24 students
mentioning this category.

Following are excerpts from students' responses from the
second question—what working on their project has meant to them:

> Well! What it really meant to me is the help that I can
> give them. And most important is that I wanted to learn because
> I like to do anything that involves journalism.
> from _Legado_

> It has meant a lot of hard work and dedication but also a lot
> of fun. But really, I have gone out and met quite a few people.
> This has meant understanding those diverse ideas which make up
> a community. To relate ideas between past generations and their
> goals with today's changing times. By doing this, one comes to
> respect other people and their ideas and principles.
> from _Legado_

> I was interested in how the Haitian and Cuban refugee chil-
> dren were adapting to the U.S. Since my father taught the Cuban
> refugee children I felt it would be a good story. I saw how my
> father worked for their people and I felt I should help them
> start a new life in the U.S. The story centers around the chil-
> dren's feelings about the U.S. and their original countries.
> It also shows the effort that has been made to help these people.
> from _Legado_

> It has meant that I was able to help some people start a new
> life. It has also enriched my life with knowledge about how dif-
> ficult it is for people to adapt to a new country. On other
> stories I am content with reporting a story but I also gain a
> certain amount of knowledge on the story. This has opened a new
> field for my future in journalism or photography.
> from _Legado_

> The story we wrote helped me better understand the concepts
> of journalism. It felt like I was a true reporter jotting down
> information necessary to construct a good story. I really
> enjoyed doing it a lot.
> from _Legado_

> Working with Legado has given me a sense of identity, at the
> same time, recognizing the identity of other individuals. I have
> learned to respect the different customs and values of the cultures

in our society today.  I have discovered how much interest each and every culture has upon another.  Legado has made me realize that what makes  a city great is the integration of cultures.

from Legado

Paradise has been really great for me & I think I've grown alot [sic[ in the last 2 years.  I think being with a group for such a long time (on the road & at school) really makes you feel important, like you are part of a good group.

from Paradise Project

I have learned much more by traveling then [sic] by reading something out of a book.  Meeting new people and having 2 great teachers has meant a lot to me.

from Paradise Project

Through interviewing my grandmother, I have learned about my fore-fathers who suffered from Catholic persecution in France.

from Homegrown

To be in this class you have to have responsibility enough to work and not play around.  Thats [sic] what I've learned.

from Homegrown

It has given me the opportunity to learn more about what life was like for people who are now older and have experienced alot [sic] more in life than myself.  It has given me an awareness that life today is not as hard as we sometimes would like to believe; we have it easy compared to the way they lived and worked when they were young.

from Homegrown

I interviewed my grandmother.  She is a very prominent figure in the community.  She is a rugged old lady who hunts, fishes, and at one time was a Maine Guide (a person who leads hunting parties).  She also is a kind and knolegable [sic] lady who is a leader in Civil Air Patrol, an organization for young people, would help any one in need at any time of day or night, knits and sells her own hand crafts, designed the house in which she lives, and is very knowledgable about the history of the community and publishes books and pictures on it.

from Homegrown

It [working on Homegrown] gives you a feeling of accomplishment to see a story coming together out of interviewing and hours of translating [sic].

from Homegrown

It's so fun to talk to all these people, find out what they've done.  I am doing my interview with a man who has been in World War I.  He worked in a medical unit.  He remembers

hauling people for miles, to be taken care of, to have surgery.
He remenices [sic] about school and what it was like, the teachers
and the students, the different subjects, the classrooms. It's
just a very interesting and enjoying experience.

from <u>Homegrown</u>

Generally it has given me a special opportunity to become
much more familiar with the Ozark region and the various tech-
niques of publishing a quality magazine. It has also made me
realize what communication really means, and what an important
role it plays in everything we do.
Perhaps the most beneficial part of being on the staff, in
my opinion, is learning to be a very responsible and dependable
person. If these qualities were not shared by the staff, in
general, there would be no way to produce a magazine of our
quality, or perhaps no magazine at all.

from <u>Bittersweet</u>

I think that the most important necessity in producing
a magazine of this quality in a high school situation is being
able to work well together as a staff, and having pride in
your work as an individual as well as a staff. Having had
your actual writing published in a nationally acclaimed magazine
as a high school student, is practically unheard of all across
the nation, not to mention having a share in all other aspects
of putting <u>Bittersweet</u> together.

from <u>Bittersweet</u>

My whole school life is wrapped around "Bittersweet."
If you think I'm saying I have too much work and that I don't like
it all, don't get me wrong. I wouldn't trade all the transcribing,
typing, filing, and writing for anything in the world. Please
believe me, we do a lot of it. There is hardly a day goes by that
there isn't something exciting happens in the room or on an inter-
view. "Bittersweet" makes me want to go to school. If I'm not
feeling to [sic] well I go ahead to school. I tell myself, "you've
got to go to school, you've got work in 'Bittersweet' to do."
I consider myself that loyal.

from <u>Bittersweet</u>

I don't think of publishing "Bittersweet" as a project. It
makes it sound like something you would do in your spare time.
Not true. You wouldn't think of publishing "National Geographics"
[sic] as a project, so I don't think of publishing "Bittersweet"
as a project. "Bittersweet" gives me a lot of learning experience,
fun, and a lot more rolled into one. A man once asked me how
much do we get paid" I replied, "We don't get paid in money, but
we get paid in the learning experience, we get very rich."

from <u>Bittersweet</u>

It means alot [sic]. Bittersweet is about us, people in the Ozarks and preserving our heritage and ways of life. I'm proud to serve on the staff and help preserve the Ozarks.

It's also practical learning. We are working on a magazine that thousands of people see. What we write, draw and layout has got to be the best.

We have committees we work on, for example, business. If we calculate a wrong number in our books we have to find it. It's not just counted wrong and a score taken, we have to report to officials, the IRS. It's a job and the pay is the gratification of seeing a good product that many people will enjoy.

from _Bittersweet_

Working on BITTERSWEET has been an experience I will never forget! I was asked once, if I thought that we were, by publishing BITTERSWEET, helping to preserve the heritage, and culture of the Ozarks, and I told them that we were, definitely! I feel as if I'm as vital a part of that, as the rest of the staff; even though several staff members are editors, everybody contributes to the success, as well as the livelihood of BITTERSWEET.

from _Bittersweet_

Being able to work with Mrs. Ellen Massey has meant alot [sic] to me. After working on _Bittersweet_ for 3 years its [sic] become a big part of my school life. Holding an editorship this year has meant alot [sic] to me because you learn how to run a business, to work and get along with other students. But one of the biggest things is learning about peoples [sic] part, the lore and the crafts of the Ozarks. Preserving the past for the future generations.

from _Bittersweet_

The third question on the student questionnaire (actually not a question) asked the students to mention anything else they wanted to about their projects. Following is a compilation of these responses:

Table 9

Other Student Responses

| Response | Number of Responses |
|---|---|
| 1. Strong affirmation of individual project and of cultural journalism in general | 10 |
| 2. Gaining self-respect, self-knowledge, accomplishing something, part of group, cooperation | 6 |
| 3. Gaining journalistic skills | 3 |

Perhaps some of these responses tie in with responses to question number two--what working on the cultural journalism project meant to the students. Perhaps some of the students mention items in number three that they didn't mention in number two and vice versa. For instance, the ideas of raising self-esteem and gaining journalistic skills are prominent in number three as they are in number two. But the most common response in number three is the strong affirmation of the individual projects and for cultural journalism in general. This idea is only implied in some responses to question number two. Following are some excerpts from student responses to item number three:

> This project has made me realize my own self and my principles. I think Legado should be kept on and if possible enlarged for the benefit of all. It is a worthwhile cause which brings the best in all.
>
> from Legado

> I feel that more of these types of organizations should be formed in order that more people can help the less fortunate of the country.
>
> from Legado

> I think it [cultural journalism project] is an asset to the area in which we live as well as to the students who take the class.
>
> from Sea Chest

> I would like to encourage any school in the United States to start a course like Sea Chest. It will help students in all different ways in how to write stories and learn how magazines are published, how to do photography which it will help them in the long run in their life.
>
> from Sea Chest

> I just wanna [sic] say it's [cultural journalism project] really great and I hope it goes on for a long time so other people can experience it too!
>
> from Paradise Project

> I wish there were more opportunities like Bittersweet in school. It teaches much more than learning how to write, it teaches responsibilities, being able to express yourself and opening up and making strangers, friends.
>
> from Bittersweet

I believe there should be more cultural journalism projects.
People should care more about preserving the past in regional areas.
from _Bittersweet_

## Advisor Questionnaires

Questions nine through thirteen are the major ones for the
cultural journalism project advisors. Some of the advisors chose to
respond with a general statement, which didn't always correspond to
the specific questions directly. For this reason, as well as the
appropriateness of having the advisors' comments reproduced as a
coherent whole, the advisors' comments are included in their entirety
in an appendix to this paper.

The eleven advisors who answered the questionnaire were
apparently quite candid in their comments, many mentioning at length
problems and difficulties they have encontered in their work with
the projects.

The first major question asked to the advisors concerned the
reasons they became involved in their cultural journalism projects.
Following are their responses in table form on the next page.

The responses to this question suggest a strong interest of
the advisors to work with the students, to do something with them in
terms of both improving their skills and raising their self-esteem.
When responses one and two are combined, the results indicate that
eight of the eleven advisors directly considered their students as
the primary reason for becoming involved in their cultural journalism
project--or in most cases initiating that project.

Table 10

Reasons for Advisors' Involvement in Projects

| Response | First Mention | Second Mention | Third Mention | Fourth Mention | Total |
|---|---|---|---|---|---|
| 1. Looking for project "to spark" student interests, opportunity for students to develop skills, activities for potential drop outs | 5 | 1 | | | 6 |
| 2. Need for different cultures to know each other, students to know local heritage | 3 | 1 | | 1 | 5 |
| 3. Interest developed from cultural journalism workshop | 2 | | | | 2 |
| 4. Publish magazine to prove student accomplishment | | 1 | 1 | | 2 |
| 5. Project went with teaching job | 1 | | | | 1 |
| Total | 11 | 3 | 1 | 1 | 16 |

Following are comments from advisors to item nine:

Legado is a way for the major ethnic groups in multi-ethnic Dade County to get to know each other and hopefully better understand each other.

> Ofelia R. Hirigoyen
> Legado
> Miami, Florida

. . . get the students to write

> Carol Spandenberg
> Teen Terrain
> Lansing, Michigan

Because my brother, Ralph Gray, was on advisory board of Foxfire and talked me into it.

> Ellen Massey
> Bittersweet
> Lebanon, Missouri

Needed experiential activities for potential dropouts enrolled in alternative high school.

John Feeley
Belay
Aztec, New Mexico

I saw the need for something to get my students more interested in history and I thought the most logical way would be through the local history. Since there is very little information available on the subject, the students were thrust into the role of discovering this history firsthand through interviews and research in old documents.

Elizabeth Roberson
The Skewarkians
Williamston, N.C.

Question ten is actually two questions: how are subjects found and limiting criteria for subjects for stories. The responses to this question are as follows:

Table 11

Selecting Stories for Articles

| Response | First Mention | Second Mention | Third Mention | Total |
|---|---|---|---|---|
| 1. Student families, local people, local culture | 4 | 4 | | 8 |
| 2. Student suggestions | 4 | | | 4 |
| 3. Paradise Project: travels around country and writes up experiences | 1 | | | 1 |
| 4. No limiting criteria | 2 | 1 | 1 | 4 |
| Total | 11 | 5 | 1 | 17 |

The results here again show the advisors' strong interest in the students and in local culture (which usually are the same thing). The Foxfire influence is perhaps apparent here since the initial Foxfire articles dealt almost exclusively with students' familites. The fact

that there are no limiting criteria implies that the advisors tend to
follow student interests wherever they lead.

Question eleven asks to whom or to what do the advisors feel
that the projects owe a responsibility. Following are the responses:

Table 12

Responsibility Owed by Projects

| Response | First Mention | Second Mention | Third Mention | Total |
|---|---|---|---|---|
| 1. Students: develop skills, values, provide learning experience | 7 | 1 | 1 | 9 |
| 2. Local community | 1 | 1 | 1 | 3 |
| 3. People interviewed | | 3 | | 3 |
| 4. School administration | | | 2 | 2 |
| 5. Subscribers--to present quality product | 1 | | | 1 |
| 6. Students' families interviewed | | 1 | | 1 |
| 7. To honesty & integrity in reporting | | | 1 | 1 |
| Total | 9 | 6 | 5 | 20 |

The nine advisors responding directly to this all listed students
as being owed a responsibility by the projects. Moreover, seven of the
advisors listed the students first. The implication is strong of the
advisors' interest in the students and that the first priority of the
projects is the betterment of the students in various ways.

Following are excerpts from advisors' responses to this question:

The project exists by and for the students. It owes them as interesting, as exciting, and as diverse a learning experience as the advisor can manage.

Richard Lebovitz
Sea Chest
Buxton, N.C.

We have direct responsibility to our subscribers to get them top quality magazine on time.

We have responsibility to our contacts to be sure to publish the story about them, keep their privacy (don't give locations) and feedback such as giving them magazines when story is published and getting their OK on what we write about them.

A responsibility toward each student for him/her to learn as much as possible--to not load them with routine work--to let them grow and achieve. It is extremely important each finishes each story for his own self-image.

Ellen Massey
Bittersweet
Lebanon, Missouri

The project has a responsibility to the students to provide them with some of the basic skills they need in school. Even though we don't have a tool to measure this growth at this time, I feel that cultural journalism projects do indeed help students to mature and learn.

Elizabeth Roberson
The Skewarkians
Williamston, N.C.

I feel that we have a responsibility to the students themselves, their families, the local community, and to the administration which supports us.

Jerry Pinsel
Strawberry Jam
Hammond, La.

The twelfth question asked the advisors what being advisors to their projects had meant to them. Their responses are shown in Table 13.

Perhaps the dominant theme running through these reponses is a positive teacher-pupil relationship and involvement. Responses 1, 2, 3, and 6 concern the students (16 of 23 responses). Further refined, eight of ten "first mentions" are in the student-teacher category. One somewhat negative response that appears in this

question is the objection to the loss of time, energy, and privacy mentioned by three of the then advisors who responded to question twelve. The suggestion here is that the onus of responsibility makes the job of advisor to a cultural journalism project very demanding.

Table 13

What Directing Projects Means to Advisors

| Response | First Mention | Second Mention | Third Mention | Fourth Mention | Total |
|---|---|---|---|---|---|
| 1. Enjoy personal involvement with class | 3 | 3 | | | 6 |
| 2. Students' relationship with interviewees, interaction with community, students out of school "closet" | 4 | 1 | | | 5 |
| 3. Seeing students mature, gain awareness of local heritage, become responsible | 1 | 1 | 1 | | 3 |
| 4. Sacrifice of time and energy, loss of privacy | 1 | 1 | 1 | | 3 |
| 5. Personal learning experience: magazine production, knowing local people, places, customs | 1 | | 1 | 1 | 3 |
| 6. Development of student skills | | 2 | | | 2 |
| 7. Teaching revitalized | | 1 | | | 1 |
| Total | 10 | 9 | 3 | 1 | 23 |

Following are excerpts from the advisors' comments to question twelve:

Working with students with a different type relationship—less structured—also seeing the students grow and mature as the year progresses.

> Ofelia R. Hirigoyen
> Legado
> Miami, Florida

Closer relationship with my students.

> Carol Spanderberg
> Teen Terrain
> Lansing, Michigan

I have made many friends locally, met many contacts off the island who have been helpful to me and my career, had many wonderful experiences with students, and learned a great deal about magazine work, local history, folk lore, and any other area our project touches upon.

> Richard Lebovits
> Sea Chest
> Buxton, N.C.

First it's meant that I as an individual with a private life has ceased to exist. I have had no time for anything but Bittersweet for eight years. In order to do the quality work it takes all my time. (I also teach three other classes.)

I have had very close association with my students, much more than any other class I've ever taught. I see the improvement and growth in students vividly. I'm friend, counselor, mother and teacher.

I have become "The Bittersweet Lady" known all over Missouri and other places. I'm not too thrilled at this recognition for it should go to the kids and people who give us information. But it is an interesting experience for an English teacher.

> Ellen Massey
> Bittersweet
> Lebanon, Missouri

Much of it has been frustrating, but it has been an excellent way to get students with assorted learning problems, get involved in the community, learn basic English skills, and responsibility. Although deadlines and sticking with projects seems to be a major pitfall, each successfully completed phase of the process creates an increasingly positive attitude in even the most turned off student.

> John Feeley
> Belay
> Aztec, New Mexico

Ever since I started these projects with my students in 1975, I have found the majority of my students to be highly motivated in the study of United States history and North Carolina history. They have a new awareness of their country's heritage and their place in it, many of them probably realizing for the first time that their community is actually part of the United States.

As advisor, I have gained a great deal myself and feel that sometimes I get as much or more from the projects as the students do! This program has certainly re-vitalized my teaching and has caused me to be a much more effective teacher.

<div style="text-align: right">

Elizabeth Roberson
The Skewarkians
Williamston, N.C.

</div>

I find I have enjoyed every interview that I have gone on and learned from every interview. It is great fun to see the communication that develops between the student and the person interviewed. I think the learning, sharing, and communication with the people is the best part of the whole class.

<div style="text-align: right">

Joyce Whitmore
Homegrown
Ellsworth, Maine

</div>

The last item on the advisors' questionnaire, number thirteen, is an opportunity for them to say anything else about their projects or about cultural journalism in general. These reponses, rather without common thread, are as shown in Table 14.

These comments have the aura of afterthoughts and are probably not as significant as responses to other discussion questions. However some repetition of thought and feeling does appear. The very demanding nature of being an advisor to a cultural journalism project is suggested: the lack of time to do the job right, the frustration, the special kinds of students required for cultural journalism. But overall these "afterthought" comments are still quite positive about the movement in general, with a couple of exceptions.

Table 14

Other Advisor Responses

| Response | First Mention | Second Mention |
|---|---|---|
| 1. Wish could spend more time with project, i.e., to do it justice | 1 | 1 |
| 2. Cultural journalism not as effective in pure composition instruction as traditional English class | 1 | |
| 3. Class sometimes frustrating and time consuming | 1 | |
| 4. Many students not ready for self-discipline of cultural journalism | 1 | |
| 5. Student interest in class more important than ability | | 1 |
| 6. Cultural journalism advisors need to share problems, etc. | 1 | |
| 7. Advisor should stress his own strong suit, e.g., photography | 1 | |
| 8. "Thank you, Grandfather Wigginton!" | 1 | |
| 9. Finished product worth frustration | 1 | |
| 10. Cultural journalism great teaching method | 1 | |
| 11. Job too big for high school and too demanding on teacher | | 1 |

Following are some quotations from question thirteen:

The idea is great; the teaching method is great. Our project has been very successful and helpful to students, the school, its administration and school board, the town, many local merchants and business people we do business with. No one wants it to stop—in fact when I tried to stop last year because of the overwhelming job, they wouldn't let me. . . .

I believe I am about the only negative advisor of those I know, but I honestly believe what we're doing here is too big for high schools as they are organized today. The kids can do it, but schools are not willing to let teachers have enough time or enough money to do it propertly. I'm teaching kids in the 80's using stone age machines and hand labor with no space or help except what I and the 20 odd kids can do. . . .

I think that my main feeling is that I'm trapped. Because I feel so obligated, I can't just walk out, knowing that no one else can continue it unless they have worked with it for at least

a year and no one else here will even touch it. They aren't about to get saddled with all this work. So I'm continuing and am not too happy about it, but am conscientious to do less than the best I can.

> Ellen Massey,
> Bittersweet
> Lebanon, Missouri

I think the finished product is worth the messy, confused process.

> Pat Poupore
> Chutes Rutes
> Little Chutes, Wisconsin

Thank you, grandfather Wigginton!

> John Feeley
> BELAY
> Aztec, New Mexico

I have discovered interest in the class is more important than ability.

> Joyce Whitmore
> Homegrown
> Ellsworth, Maine

I wish that we could spend more time with the project. As it stands now it is an "addon," an "enrichment" experience. There never seems to be enough time to do everything that we want to do (even though we try) and to do a "good job of it."

> Jerry Pinsel
> Strawberry Jam
> Hammond, La.

## Case Study of Ebbtide

Now that the "universe" of cultural journalism has been established, at least as far as possible in the limitations of this paper, the case study of Ebbtide can be presented. To the students and advisors of the cultural journalism projects have been added in the case study of Ebbtide a third group--the subscribers. The relationship of the subscribers to Ebbtide is analyzed.

The students of Ebbtide were asked, via the questionnaire, somewhat more penetrating questions than were asked to the students of

other projects. This was done to elicit from them not only the positive
things they have to say about _Ebbtide_ but also any criticisms and nega-
tive comments they cared to make. It was felt that it would be inappro-
priate to ask such questions, i.e., what they dislike about their
projects, of the students of other projects.

The questions asked of the _Ebbtide_ advisors are essentially the
same as those put to the advisors of other projects.

## Subscribers

The number of paying subscribers to _Ebbtide_ fluctuates a great
deal. At the time of this study of _Ebbtide_ there were approximately
85 paying subscribers. These subscribers live in sixteen states with
one in Canada. Forty-nine of the subscribers responded to the ques-
tionnaire, either by letter or by phone interview. Following is
a copy of the questionnaire: Name, Occupation (of main family provider),
Address, Original home (if different from present home),

1. Why did you subscribe to _Ebbtide_? 2. What do you like most about
                                            _Ebbtide_?

3. If anything, what would you like to see changed or improved about
   _Ebbtide_?

The occupations are shown in Table 15.

The occupation analysis of the _Ebbtide_ subscribers indicates
that as a group they are at least upper middle class and many upper
class in socio-economic terms. This is in contrast to the socio-
economic level of Glynn County, located in the coastal Georgia pulp
mill country, which is relatively low.

Table 15

Occupations of Ebbtide Subscribers

| Type | Number | Percentage |
|------|--------|------------|
| Professional | 17 | 34.7% |
| Retired | 13 | 26.5 |
| Manager-Executive | 6 | 12.3 |
| No Response | 5 | 10.3 |
| Owns Business | 4 | 8.2 |
| Salesman | 1 | 2.0 |
| Deputy Sheriff | 1 | 2.0 |
| Bank Teller | 1 | 2.0 |
| Politician | 1 | 2.0 |

The geographical locations of subscribers is somewhat complex to analyze. The key to this analysis seems to be the connection of a subscriber to Coastal Georgia and the whole of Georgia, since Ebbtide articles are concerned exclusively with the coastal Georgia area. Thus, the most meaningful categories seem to be (1) live now or lived at one time in Coastal Georgia, (2) live now or at one time in Georgia other than in coastal area, and (3) live outside of Georgia. Thus, one subscriber who now lives in Morgan City, Louisiana, originally was from Savannah, Georgia; his attachment to Coastal Georgia would not be evident if only his present home in Louisiana were noted. Likewise, another subscriber now is retired and lives on Sea Island (adjacent to St. Simons Island), but his original home is Virginia; he also has a close tie, now, to Coastal Georgia.

The geographical locations of the subscribers are as shown in Table 16.

Table 16

Homes of Subscribers

| Category | Number | Percentage |
|----------|--------|------------|
| 1. Live now or lived at one time in Coastal Georgia | 40 | 81.7 |
| 2. Live now or lived at one time in Georgia other than Coastal Area | 6 | 12.2 |
| 3. Live outside of Georgia | 3 | 6.1 |

The significant finding here is that over 80 percent of the subscribers have a direct geographical connection to Coastal Georgia and well over 90 percent have had a geographical connection to the whole State (particularly Atlanta).

Concerning the "Why did you subscribe?" question, there were more than 49 responses because some subscribers gave more than one response to the question of why they subscribed. Table 17 shows the responses to this question.

Almost one-third of the respondents indicated that they subscribed to support the students and to support the school. One-fourth subscribed because they like the publication, with the implication that they are supporting the publication--and, by extension-- the school. So perhaps well over a half of the subscribers are sub-scribing to support the school, either directly or indirectly. Another significantly large group--over 28 percent--have a strong interest in the past history of Georgia, particulary of the Golden Isles.

Table 17

Reasons for Subscribing

| Reason Cited | Number | Percentage |
|---|---|---|
| 1. Support of students and school | 19 | 31.7% |
| 2. Interested in or just liked publication, as such | 15 | 25.0 |
| 3. Love of Golden Isles and history of Golden Isles | 12 | 20.0 |
| 4. Interest in Georgia history or the past in general | 5 | 8.2 |
| 5. Gift | 4 | 6.7 |
| 6. No response | 2 | 3.3 |
| 7. Story about relative | 1 | 1.7 |
| 8. Interest in experimental educational program | 1 | 1.7 |
| 9. For family to read | 1 | 1.7 |

The following are quotations from several responses:

Because I love the Golden Isles.

from Atlanta

Because I purchased a copy at the gift shop on Jekyll Island last summer and really enjoyed it.

from Decatur, Georgia

We have spent several winter vacations in the area and enjoy reading all material possible [on the area].

from New York

I have visited the St. Simons area yearly since 1950 as part of a family vacation (Sea Island). I am interested in the area and its native people as well as its ocean, islands, etc. I am also a Foxfire fan, believing that students should get to know about their own native culture. I also believe that elderly people derive genuine pleasure from their contact with young people.

from Lookout Mountain, Tennessee

Perhaps the most important question asked of the subscribers was what they liked about Ebbtide. As with the previous question, some subscribers gave more than one response:

Table 18

What Subscribers Like About Ebbtide

| Response | Number | Percentage |
|---|---|---|
| 1. Documents history of area, stories of local persons and places | 22 | 35.0% |
| 2. Personal interviews, human interest | 12 | 19.0 |
| 3. Interesting, well-researched articles and stories, as such; variety of articles | 12 | 19.0 |
| 4. Student publication, personal interest in students | 7 | 11.1 |
| 5. No response | 5 | 7.9 |
| 6. Interest in past, in how people lived in past | 3 | 4.8 |
| 7. Pictures | 1 | 1.6 |
| 8. Everything | 1 | 1.6 |

If the first two categories are combined, the implication is that over half of the "likes" of the subscribers is tied to the local geographical focus of Ebbtide.

Following are some representative responses to this question:

I like most the history of the area. My family and I have loved the Georgia coast, especially the Brunswick area, for many years. We spend most of our vacations on Jekyll Island and are really fascinated with the history of the Millionaire era.
from Decatur, Georgia

The stories of the early times, in that area. I visited there every summer during my childhood with my family in the early 1900s and continue to enjoy going back. I think the student participation is great.
from Atlanta

Everything--your personal interviews and stories are real living history.

from Decatur, Georgia

The human interest that is injected into each story.  You are doing a magnificent job!

from Morgan City
Louisiana

Publication of human interest articles.  Material not available elsewhere.

from Port Leyden, N.Y.

The fact that it is about local people and local events.

from Brunswick

My son works on it.

from St. Simons

Students do it.

from St. Simons

The last question to the subscribers--how can Ebbtide be changed or improved?--was answered very affirmatively; most subscribers liked Ebbtide as is.

Following are the results to this question:

Table 19

How Can Ebbtide Be Changed

| Response | Number | Percentage |
|----------|--------|------------|
| 1. Nothing, good job | 28 | 57.1% |
| 2. No response | 6 | 12.2 |
| 3. Edit more carefully, improve layout | 5 | 10.2 |
| 4. Suggestions for articles:  more on Golden Isles, more personal interviews, more recent topics, more articles on plantations, much earlier topics | 5 | 10.2 |
| 5. Publish more often | 3 | 6.1 |
| 6. Provide binders for book form | 1 | 2.1 |
| 7. Regain original freshness | 1 | 2.1 |

Although the answers to the improvements and changes questions were very positive, with the suggestions for changes not really criticisms, one subscriber's remark, concerning "regaining original freshness" bears repeating and will be referred to in the "Conclusions and Implications" chapter:

> It doesn't have as much freshness and enthusiasm as it did from the start. Students need a class period.
>
> from Brunswick (son on *Ebbtide* staff)

Students

Twenty out of twenty-two students responded to the questionnaire. Those who responded included a good cross section of the *Ebbtide* students. Several were with Wardlow, the first advisor and originator of the project, in the original group which published the first *Ebbtide* in the spring of 1978. But some students were new to *Ebbtide* this year. The only common denominator of *Ebbtide* students is that all are or were students at Frederica Academy.

*Ebbtide* students, it should be pointed out, are not different from other Frederica students in any measurable ways, such as achievement, potential, and socio-economic status. They are not a recognizably different group from the student body at Frederica as a whole.

Following is the questionnaire submitted to the students:

Name:                          Age:                    Grade:

Dates when and locations where you have lived:

Religion:                      Occupation of parents:

Do you intend to go to college and where?

DISCUSS

1. How did you get involved in *Ebbtide*?

2. What have you liked and disliked most in working on _Ebbtide_?

3. What has working on _Ebbtide_ meant to you?

Following is the breakdown according to age and grade:

Table 20

Age and Grade--_Ebbtide_ Students

| Age | Number | Grade | Number |
|-----|--------|-------|--------|
| 18 | 1 | 12 | 6 |
| 17 | 8 | 11 | 9 |
| 16 | 10 | 10 | 5 |
| 15 | 1 | 9 | 0 |

Concerning the places where the students have lived, it was decided that the most meaningful distinction would be between students who have lived in Glynn County for the last eight years or more and those who have lived in Glynn County for seven years or less. The rationale for this distinction is that those students who have lived in Glynn County for eight years or more would presumably have a closer tie to the lore and the morés of the area than the others. Following are the responses to the placed lived question:

Lived in Glynn County for eight years or more--9

Lived in Glynn County for seven years or less--11

Over half--eleven of twenty--of the students had not lived in Glynn County for at least eight years, or half their lives. Only three of twenty have lived in Glynn County all of their lives.

The religion of the twenty students is overwhelmingly Protestant:

Table 21

Religion of Ebbtide Students

| Religion | Number | Percentage |
|---|---|---|
| Protestant | 17 | 85% |
| Catholic | 2 | 10 |
| Jewish | 1 | 5 |
| The seventeen protestants divide as follows: | | |
| Methodist | 6 | |
| Presbyterian | 5 | |
| Baptist | 4 | |
| Episcopalian | 2 | |

The religions of the students are generally reflective of the religious affiliation of the area, which is, also, overwhelmingly Protestant.

Following is the breakdown of the occupations of the parents of the Ebbtide students:

Table 22

Occupations of Ebbtide Students

| Occuptaion | Number | Percentage |
|---|---|---|
| 1. Executive | 5 | 25% |
| 2. Teacher | 3 | 15 |
| 3. Manager | 2 | 10 |
| 4. Dentist | 2 | 10 |
| 5. Secretary | 1 | 5 |
| 6. Salesman | 1 | 5 |
| 7. Builder | 1 | 5 |
| 8. Engineer | 1 | 5 |
| 9. Golf Pro | 1 | 5 |

The occupations of most of the parents of the <u>Ebbtide</u> students are in the high socio-economic area. This is almost certainly the same as the occupations of all the students at Frederica.

All of the students--100 percent--stated that they intend to go on to college.

Concerning the question "How did you get involved in <u>Ebbtide</u>?" seven students stated that they signed up for <u>Ebbtide</u> because of their own interest. But almost twice as many--thirteen--were asked by an advisor to be on the <u>Ebbtide</u> staff.

The discussion questions are surely the most significant in this study, and the question "What have you liked and disliked most in working on <u>Ebbtide</u>?" is one of the most important. The items mentioned by the students fit into eighteen categories: eleven "liked," seven "disliked." In the following tables. the items are listed in the order they were mentioned. for it was evident that the order mentioned reflected the importance attached to particular items. To reflect this important emphasis, there are two tables for "liked" and "disliked," respectively. The second tables are weighted with three "points" for a first mention, two for a second, and one for a third:

Table 23

Unweighted Table--Ebbtide Student "Likes"

| Category | First Mention | Second Mention | Third Mention | Total |
|---|---|---|---|---|
| 1. Liked everything | 2 | | | 2 |
| 2. Learning skills to do articles | 1 | 1 | | 2 |
| 3. Interviewing people | 5 | 2 | | 7 |
| 4. Seeing work published | | | 1 | 1 |
| 5. Sense of individual accomplishment | 1 | | | 1 |
| 6. Travel to Rabun Gap | 1 | | 2 | 3 |
| 7. Putting together article | 2 | 1 | | 3 |
| 8. Staff work (subscriptions, letters, etc.) | | 1 | | 1 |
| 9. Learning history of area | 1 | 1 | | 2 |
| 10. Responsibility placed on student | | 1 | | 1 |
| 11. Original spirit (Wardlow) | 1 | | | 1 |
| Total | 14 | 7 | 3 | 24 |

Table 24

Weighted Table--Ebbtide Student "Likes"

| Category | First Mention | | Second Mention | | Third Mention | | Total |
|----------|-----|-----|-----|-----|-----|-----|-----|
| 1. Liked everything | (2) | 6 | | | | | 6 |
| 2. Learning skills to do articles | (1) | 3 | (1) | 2 | | | 5 |
| 3. Interviewing people | (5) | 15 | (2) | 4 | | | 19 |
| 4. Seeing work published | | | | | (1) | 1 | 1 |
| 5. Sense of individual accomplishment | (1) | 3 | | | | | 3 |
| 6. Travel to Rabun Gap | (1) | 3 | | | (2) | 2 | 5 |
| 7. Putting together article | (2) | 6 | (1) | 2 | | | 8 |
| 8. Staff work (subscriptions, letters, etc.) | | | (1) | 2 | | | 2 |
| 9. Learning history of area | (1) | 3 | (1) | 2 | | | 5 |
| 10. Responsibility placed on student | | | (1) | 2 | | | 2 |
| 11. Original spirit (Wardlow) | (1) | 3 | | | | | 3 |
| Total | (14) | 42 | (7) | 14 | (3) | 3 | 59 |

Table 25

Unweighted Table--Ebbtide Student "Dislikes"

| Category | First Mention | Second Mention | Third Mention | Total |
|---|---|---|---|---|
| 1. Not having regular class period for Ebbtide | | 3 | | 3 |
| 2. Doing articles | 1 | 2 | | 3 |
| 3. Excessive interviews | 1 | | | 1 |
| 4. Disorganization and unfair allotment of work | | 1 | 1 | 2 |
| 5. Loss of enthusiasm (from Wardlow days) | 2 | | | 2 |
| 6. Advisors | 1 | | | 1 |
| 7. Content of magazine | | 1 | | 1 |
| Total | 5 | 7 | 1 | 13 |

Table 26

Weighted Table--Ebbtide Student "Dislikes"

| Category | First Mention | | Second Mention | | Third Mention | | Total |
|---|---|---|---|---|---|---|---|
| 1. Not having regular class period for Ebbtide | | | (3) | 6 | | | 6 |
| 2. Doing articles | (1) | 3 | (2) | 4 | | | 7 |
| 3. Excessive interviews | (1) | 3 | | | | | 3 |
| 4. Disorganization and unfair allotment of work | | | (1) | 2 | (1) | 1 | 3 |
| 5. Loss of enthusiasm (from Wardlow days) | (2) | 6 | | | | | 6 |
| 6. Advisors | (1) | 3 | | | | | 3 |
| 7. Content of magazine | | | (1) | 2 | | | 2 |
| Total | (5) | 15 | (7) | 14 | (1) | 1 | 30 |

Several results concerning the student "likes" and "dislikes" are clear. First, the students like more about Ebbtide than they dislike: 24 "unweighted likes" to 13 "dislikes," 59 "weighted likes" to 30 "dislikes." Fourteen students first mentioned likes; only five first mentioned dislikes. (One didn't mention anything.)

What most students liked the most is interviewing people, especially older ones; this was mentioned over twice as much as anything else. They also liked, in "weighted" order, (2) putting together the articles, (3) everything, and (4) a tie between learning skills and learning history of the area, and the trip to Rabun Gap with first advisor Wardlow.

What the students disliked most about Ebbtide was doing articles and, second, a two-way tie between not having a regular period for Ebbtide and the loss of (original) enthusiasm.

Following are excerpts from some of the student responses:

I loved talking with the people and the interviews.

I've felt like I've really learned something from the older people. I enjoyed getting to know the people I worked with. I learned a lot about journalism (what I want to do in college). It helped my patience. I liked the responsibility that was given to us. I especially enjoyed the first minimester with Mr. Wardlow when we went to Rabun Gap. It was a new experience. I think now it desperately needs enthusiasm.

I really like it when there were the 1st original 9 people in it. It was also good when others got in. After a few issues had been published, the attitude got to be to just do it to get it done. There wasn't a real want to do it. I don't really know what happened. For a while there was class time, then that was taken away.

I like the most the way we get to meet and learn to respect the people we interview. And learning about the "old times and ways" is fascinating to me as well as knowing the people who lived through those times.

The only thing wrong with Ebbtide is the unorganizationg [sic] of the people working in Ebbtide. It should be a class with more organization.

The last broad question put to the students—and certainly a very significant question—was "What has working on Ebbtide meant to you?" As with the previous question, the responses to this one are given in an "unweighted" and a "weighted" table. Following are the two tables:

Table 27

Unweighted—What Has Working on Ebbtide Meant to You?

| Category | First Mention | Second Mention | Third Mention | Total |
|---|---|---|---|---|
| 1. Finding out about cultural heritage of area and people | 2 | 1 | | 3 |
| 2. Developing skills—in photography, writing, journalism | 4 | 3 | 1 | 8 |
| 3. Meeting and interviewing people and gaining respect for them | 5 | 2 | | 7 |
| 4. Sense of pride in personal accomplishment | 2 | 1 | 1 | 4 |
| 5. Involvement in educational opportunity not in regular curriculum | 2 | | | 2 |
| 6. Involvement in project supporting school | 1 | | | 1 |
| 7. Meeting Eliot Wigginton | 1 | | | 1 |
| 8. Admiration for fine publication and staff | 1 | | 1 | 2 |
| 9. Preserving cultural heritage | 1 | | | 1 |
| Total | 19 | 7 | 3 | 29 |

Table 28

Weighted--What Has Working on Ebbtide Meant to You?

| Category | First Mention | | Second Mention | | Third Mention | | Total |
|---|---|---|---|---|---|---|---|
| 1. Finding out about cultural heritage of area and people | (2) | 6 | (1) | | | | 8 |
| 2. Developing skill--in photography, writing, journalism | (4) | 12 | (3) | 6 | (1) | 1 | 19 |
| 3. Meeting and interviewing people and gaining respect for them | (5) | 15 | (2) | 4 | | | 19 |
| 4. Sense of pride in personal accomplishment | (2) | 6 | (1) | 2 | (1) | 1 | 9 |
| 5. Involvement in educational opportunity not in regular curriculum | (2) | 6 | | | | | 6 |
| 6. Involvement in project supporting school | (1) | 3 | | | | | 3 |
| 7. Meeting Eliot Wigginton | (1) | 3 | | | | | 3 |
| 8. Admiration for fine publication and staff | (1) | 3 | | | (1) | 1 | 4 |
| 9. Preserving cultural heritage | (1) | 3 | | | | | 3 |
| Total | (19) | 57 | (7) | 14 | (3) | 3 | 74 |

The results of the responses to the question of what working on Ebbtide meant to the students are that the most meaningful impacts are developing technical skills and gaining respect and affection for people interviewed. The third most meaningful response is gaining a sense of personal accomplishment. This is closely followed by, fourth, finding out about cultural heritage of the area and the local people.

Following are some excerpts from student responses to this question:

It has been a good opportunity to explore the cultural heritage of this area and find interesting stories concerning life as it used to be. In the dark room, I have had an indispensible year in furthering my skill and expanding my techniques. The practice I gained and the benefits of having work to keep me in practice has been invaluable.

It meant a sense of pride when I read what I had worked very hard on and receiving complements on my story.

It has created a new challenge to me and presented a big responsibility that is challenging to try and fulfill.

It is a school project, and I am trying to get more involved in my school.

It was really neat to talk to different people about old thing. I enjoyed it.

It has meant learning to get along with people and respect them as well as the lives they have lived. Also, if I pursued a career in journalism this will have helped me tremendously because I love to write and I do in Ebbtide which has helped my writing ststus.
Also working with my friends on this and the sponsors has helped me get closer to them and get to know them better.

Advisors

The last group of people involved with Ebbtide who are studied in this paper are the advisors to the cultural journalism project on the campus of Frederica Academy in South Georgia. Three advisors have worked actively with Ebbtide since its inception in the spring of 1978: Jim Wardlow, Bill Coursey, and Roy Armstrong. Jim Wardloe was a teaching colleague of Eliot Wigginton at Rabun Gap. He was quite interested in Foxfire although he didn't actually work on it. At Frederica Academy, Wardlow started Ebbtide in the spring of 1978 as a special project involving nine students; the project was closely patterned after Foxfire. Wardlow remained as an advisor to Ebbtide until he left Frederica Academy for another position in August of 1979.

Bill Coursey, an English teacher at Frederica, became involved with _Ebbtide_ as a co-advisor at the request of his friend Jim Wardlow, starting in the fall of 1978. Roy Armstrong became a co-advisor at the request of Coursey in the fall of 1979 when Wardlow left Frederica.

Four very broad, "open end" questions were asked of each of the advisors; each responded at length, either in writing or on tape. These are the four questions:

1. In order of importance what were your reasons for becoming an advisor to _Ebbtide_?

2. What kinds of topics and/or people do you look for as subjects for the articles in _Ebbtide_? How do you find these subjects? Are there any limiting criteria you place on selecting subjects?

3. If to anything, to whom or what do you think _Ebbtide_ has a responsibility?

4. What has being an advisor working on _Ebbtide_ meant to you?

Since there are only three advisors to the project, tables with percentages, etc. would be inappropriate in analyzing the responses. Therefore, the responses in the order they were given are listed for each question. This procedure serves best for any meaningful analysis of the advisors to _Ebbtide_.

1. In order of importance what were your reasons for becoming an advisor to _Ebbtide_?

Wardlow: (1) Knowledge of _Foxfire_ and friendship with Wigginton; (2) Conviction that cultural journalism "was one way to effectively teach"

Coursey: (1) Asked by friend Wardlow to help; (2) "belief that kids can publish and write and market a book just as successfully as [an]

independent business [can]; (3) Ebbtide another means available to
Frederica English department to get students to write; (4) "I believe
in the idea of experiential learning . . . and Ebbtide is carrying on
the idea that through experience there is a tremendous amount of
learning going on"; (5) boost to own ego--"You do things that other
people have tried and failed at"; (6) personal interest in history;
(7) "I'm a romantic, and I find the whole idea appealing."

Armstrong: (1) Assigned to post by Bill Coursey because of sudden
departure from school of Wardlow; "I became an advisor through no
active or positive reasons of my own. My reason was simply a school
assignment."

Wardlow, who originated Ebbtide, became an advisor to Ebbtide
because of the influence of Eliot Wigginton whom he knew at Rabun Gap.
In contrast, Coursey and Armstrong became advisors because they were
asked to by those already involved in Ebbtide.

2. What kinds of topics and/or people do you look for as subjects
   for the articles in Ebbtide? How do you find these subjects?
   Are there any limiting criteria you place on selecting subjects?

Wardlow: (1) Old folks, folksy, colorful; (2) topics of interest to
readers and students; (3) history oriented (because of Wardlow's
history teaching background)

Coursey: (1) Old people; (2) they have "colorful bit of history to
talk about"; (3) personal interest in topics--"I look for topics that
I'm particularly interested in and so the idea of people and topics
comes from my own personality."

Limiting criteria: old people and old activities—"I'm looking really for things that are gone by, they're no more, or they're anachronisms." How do you find these subjects? Find subjects because of personal interest, i.e., you go look for them.

Armstrong: (1) Take topics already there, i.e., those found or developed by Wardlow and Coursey; (2) personally developed topics by chance—someone will call me, etc.

"I place no limiting criteria on topics/people for stories, such as age or activity."

3. If to anything, to whom or what do you think _Ebbtide_ has a responsibility?

Wardlow: (1) To the kids; (2) to the readers and contacts; (3) to the school; (4) to Georgia Arts and Humanities Council (funding).

Coursey: (1) Success—"First, I think _Ebbtide_ has a responsibility to success, and that's tied to my ego. I don't want to be a part of anything that fails. So I think the prime responsibility of _Ebbtide_ is to succeed, and if it doesn't succeed, then that's a reflection of my inability to give it any form of leadership." (2) To the community; (3) to students—"And vaguely I think that _Ebbtide_ has a responsibility to the students I teach because it gives them an avenue of writing that they would not have in other schools."

Armstrong: (1) To the students making up the staff--in three ways: (a) the growing sense of self-worth based on their accomplishment in finishing an article, (b) their progress in technical skills, (c) their awareness of and growing respect for the people they interview for the articles--"particularly those people who come from different races and from much lower socio-economic backgrounds"; (2) to community to pre-serve cultural heritage of the area (but this is much less important than reason number one).

Both Wardlow and Armstrong cite the students as the group to whom Ebbtide owes the primary responsibility. Coursey, on the other hand, lists the students after other items, such as the ideal of per-sonal success and the community.

4. What has being an advisor working on Ebbtide meant to you?

Wardlow: (1) Positive feeling that Ebbtide valuable to contacts, students, and readers--"It will remain a touchstone of my life. Ebbtide is by far the best work that I have done as an educator."

Coursey: (1) Meeting interesting people, specifically older people-- "a good example of that would be a black man, Speedy Jackson, who was a boxer in the teens and 1920s", (2) personal accomplishment-- "Another thing is doing a job that others can't do."

Armstrong: (1) Development of students: "I feel satisfaction in seeing students develop their abilities, their character, and their

empathy with and respect for their fellow human beings"; (2) regret
that students not getting full benefit--"I feel regret in that some-
times I have deprived the students of their progress by being too con-
cerned with simply getting the magazine out in as slick and as profes-
sional manner as possible"; (3) personal challenge "to achieve the
ideal balance of Ebbtide as a wondrous teaching tool and Ebbtide as
a slick, well-done finished product."

Again there is the contrast in the responses between Coursey
and Wardlow and Armstrong. Wardlow and Armstrong emphasize the stu-
dents while Coursey mentions other matters.

### Comparison of Ebbtide to Cultural Journalism "Universe"

After these analyses of cultural journalism in general--the
eleven projects representing the cultural journalism "universe"--and
of Ebbtide, Ebbtide the particular example, can be compared to the
group of which it is a part. The comparison is structured along the
line of the questionnaires. First, the comparison centers on the objec-
tive characteristics of the projects. Next, the students are the focal
point. Third, the advisors are compared.

### Characteristics of Cultural Journalism Projects

Beginning Date: Ebbtide began in 1978, a beginning date more
recent than most of the eleven other projects. But the earliest
starting date was 1973, and several projects began after Ebbtide.
There is really nothing of contrast here.

<u>Number of Issues</u>:  None of the projects publishes monthly.
They publish one, two, or four issues a year.  <u>Ebbtide</u> publishes three.
It is quite similar to the others.

<u>Circulation, Sales, Subscriptions</u>:  <u>Ebbtide</u> sells about 400
copies per issue, with currently about 100 subscriptions.  These fig-
ures are about midpoint between the large circulations--3,000-4,000--
and the smallest--150.

<u>Funding</u>:  Based on the responding projects, <u>Ebbtide</u> differs
from all but one in primary funding source.  <u>Ebbtide</u> is primarily
funded by a grant from a state agency.  Only one other project
responding is funded primarily by a grant.

<u>Relationship to School</u>:  Like all the other projects, <u>Ebbtide</u>
has a good, strong relationship with its sponsoring school.  The
school, as is the case with the other projects, is supportive of
<u>Ebbtide</u> in various ways, particularly with strong "in kind" financial
support.

<u>Social-Racial-Ethnic Characteristics of Students</u>:  <u>Ebbtide</u> is
quite different from all the other eleven projects in this category.
The other projects report that their students closely mirror the
social-racial-ethnic cross section of their communities or, in the
case of three, overrepresent the minorities and lower socio-economic
levels.  <u>Ebbtide</u> is the opposite, with all <u>Ebbtide</u> students from the
high socio-economic stratum.  Most of the <u>Ebbtide</u> students were not
born in the local area, and a majority had not lived there (Glynn
County) for as many as eight years.  No blacks are on the <u>Ebbtide</u>
staff; this in an area with a heavy black population (over 30 percent).

Course Credit: Ebbtide, like virtually all other projects, gives course credit for student participation.

Class Size: The figures of the responding projects indicate that the predominant tendency is to one class of between 10 to 30. Ebbtide is no exception.

## Students

The comparison of the eleven projects and Ebbtide in terms of student responses is structured according to the items on the student questionnaire, with items combined.

How Students Became Involved in Projects: A contrast exists between Ebbtide and the other projects. In the case of the other projects, most students (17) joined to be with friends already on the staff. Another group (6) joined because of an interest in the local area. Only one was asked by a teacher to join. In the case of Ebbtide only seven of twenty joined because of some aspect of their own initiative or interest, while a majority, 13 of 20, were asked to join by an advisor.

What Being Involved in Project Meant to Students: These results were obtained by adding the "anything else to say" to the "meant" responses in the eleven project responses and by combining the "likes" to the "meant" responses for Ebbtide. Although similar responses came from both groups, there is a difference in order of importance and a difference in phrasing in one area, which suggests a different attitude. The eleven projects responded as follows: (1) raising self-esteem, (2) learning about local area, (3) learning journalistic skills, (4) respect for an understanding of older generation.

Ebbtide students replied as follows (in order of importance):
(1) developing skills, (2) meeting, respecting older people, (3) sense
of personal accomplishment (but not in terms of raising self-esteem),
(4) learning about local area. The rather striking contrast here is
that the students from the eleven projects are primarily concerned
with raising their self-esteem while the Ebbtide students are primarily
concerned with developing skills and are not concerned with raising their
sense of self-esteem, but only with a sense of personal accomplishment--
apart from raising self-esteem.

## Advisors

The advisors to the eleven projects and the Ebbtide advisors
were given essentially the same questionnaires. So the comparison is
structured along the lines of the questionnaire items.

Reasons for Getting Involved in Project: Both the eleven
advisors to other projects and the three Ebbtide advisors cited similar
responses. Many indicated an interest in trying something experiential
to help the students. This response shows, perhaps, the influence of
Foxfire, Eliot Wigginton, and cultural journalism workshops.

Selection of Subjects and Limiting Criteria: The responses
from both groups are similar, with little contrast, if any. The students,
the local community, and requests provide the subjects for articles.
Only very flexible limiting criteria were cited by a few advisors.

To Whom or What Projects Owe Responsibility: The eleven
advisors all cited responsibility to students as being very important.
Two Ebbtide advisors cited the students; one cited personal success,

community, and only "vaguely" students. His priority of owing respon-
sibility is in contrast to both the other Ebbtide advisors and to the
eleven advisors of other projects.

   What Working with Projects Means to Advisors: The item most
emphasized by the eleven advisors was the positive personal teacher-
pupil relationship and involvement. Also cited, but with much less
emphasis, were the great demands placed on the project advisors.
Ebbtide advisors emphatically mentioned the positive relationship with
students first—as did the eleven other advisors. One Ebbtide advisor
cited meeting people and personal accomplishment, making no mention of
students. His response contrasts with the other Ebbtide advisors and,
also, with the eleven project advisors.

CHAPTER IV

CONCLUSIONS, IMPLICATIONS, AREAS FOR FURTHER STUDY

Following this case study of the cultural journal project _Ebbtide_, the survey of other selected cultural journalism projects (the cultural journalism "universe"), and the survey of literature on cultural journalism, one can draw certain conclusions, make implications, and distinguish areas for further study. First, the items from the various questionnaires are examined. Then these specifics are combined into more general conclusions and implications.

## Specific Items

### Beginning Dates for Projects

_Ebbtide_ and all the other projects surveyed began after _Foxfire_. _Foxfire_ is the first cultural journalism project and, as such, is the prototype for all the other projects, most of which are carefully patterned after _Foxfire_. Certainly, this is the case with _Ebbtide_, which was founded by Jim Wardlow, who was a teaching colleague of Eliot Wigginton at Rabun Gap. Also Ms. Massey, the founder of _Bittersweet_, has direct connections to _Foxfire_ in that her brother is associated with Wigginton on the advisory board of _Foxfire_.

### Number of Issues Per Year

_Ebbtide_ and the other projects publish quarterly or less frequently, several only once a year. Again, the number of issues published

is perhaps directly influenced by Foxfire, which publishes quarterly.
Another implication is the difficulty of producing a student publication
of this kind more often than quarterly; monthly would seem out of the
question. The advisors' cries of excessive demands placed on them
would suggest that quarterly publication is about the limit.

## Sales of Issues

The sales figures for the surveyed projects and for Ebbtide
tend to be small, with the exception of Bittersweet. The implication
is that local area support is the backbone of the sales, both direct
and subscription, of the magazines published by the projects. This
local quality is fully borne out by the survey of the subscribers of
Ebbtide. The further implication is that subscribing to a publication
such as Ebbtide is a direct, tangible way to support the students, the
sponsoring school, the experiential educational method, and the local
community. Comments from Ebbtide subscribers suggest that this implica-
tions is accurate and that they consider Ebbtide to be a virtually
unqualified successful educational phenomenon. The widespread success
of Foxfire also supports this conclusion.

## Funding for the Projects

Ebbtide obtains most of its funding from a grant from the State
of Georgia. All the other projects surveyed stated that their primary
funding comes from sales of their issues and from donations. The
implication here is that because most of the projects are sponsored
by public schools, unlike Ebbtide, the general public of the local
area would respond to the magazine by buying more than is the case with

Ebbtide. The further implication is that large support from the local
community is vital for the financial well-being of the projects unless
other funding is obtained, as is the case with Ebbtide. Finally, a
small private school like Frederica Academy, where Ebbtide is produced,
perhaps does not have the local support that a public school would have.

## Sponsoring School Support for Projects

As noted earlier, the support from Frederica Academy for Ebbtide
is quite strong. Positive school support was also indicated by the
other surveyed projects. This largely unqualified support suggests
that the schools are generally quite affirmative of the projects and
evaluate them as being worthwhile educational endeavors.

## Social, Economic, Ethnic, Racial
## Characteristics of Project Students

All of the projects analyzed in this paper are staffed by
students who represent the demographic characteristics of the areas
in which they are located—except for Ebbtide. Indeed, some projects
are staffed by lower socio-economic level students and by students whose
academic performances have been below par. The implication is that the
influence of Foxfire is evident again: part of the mystique of Foxfire
is that it is for the deprived, nonconfident students, who had succeeded
very little in school and who were almost ashamed of the areas in which
they were born.

However, Ebbtide students are different from others surveyed.
They are affluent and self-confident. Only eleven of twenty surveyed
have lived in Glynn County for more than eight years; only three
were born in Glynn County. Yet the Ebbtide students, based on the

data of this case, have been quite positively affected by their involvement with _Ebbtide_. The implication here is that the _Foxfire_ learning concept in experiential education works not only with the lower socio-economic, insecure students but also with the affluent "preppies." Perhaps the projects work in different ways with different kinds of students, but the clear implication is that they work. (These different positive effects are discussed later in this chapter.)

## Course Credit

Virtually all the projects give official credit of some kind to the student on the staffs. This suggests the further support given by the administrations of the sponsoring schools. Another implication is that giving credit to the students is a clear affirmation to the students that what they are doing--producing a magazine--is worthwhile and important. This affirmation is similar to the idea expressed by several writers cited in Chapter II that the finished magazine is tangible proof to the students of their accomplishment.

The matter of credit is important to the generally grade-conscious Frederica students--but perhaps not as important as it is to other students. Several of the most productive of the _Ebbtide_ students are not officially on the _Ebbtide_ class roll, usually because of scheduling difficulties. The implication is that many of the _Ebbtide_ students work as much from a sense of personal accomplishment as to receive credit in a course.

## Class Size

All of the projects surveyed, including _Ebbtide_, are of the one class size of around twenty students. This one class size suggests

the close personal relationship between the teachers-advisors and the students, which is also mentioned by the advisors. This close relationship is perhaps necessary for a project to be successful. Ebbtide has experimented with having no formal class meeting, with small groups of students, sometimes individuals, working on their own individual projects. However, many of the Ebbtide students objected to this system, and this year it was abandoned in favor of the entire staff meeting once a day formally. Judging from comments from Ebbtide students recently (after the formal survey for this paper), they are totally positive towards having a formal class meeting, at least for a few minutes before they work individually on their various projects. One clear implication here is the sense of togetherness and comradeship that develops in the "motley crew," as Advisor Bill Coursey called the Ebbtide staff.

## How Students Became Involved in Projects

The students of projects other than Ebbtide stated that they joined their projects to be with friends already on the staff. This reason implies peer pressure, at least indirect peer pressure, to join, with the students wishing to emulate the accomplishments of the others already on the staffs. Here again one could conclude that the students wish to join finally because they see the project as a means to personal accomplishment in order to raise their self-confidence and self-esteem.

Only one of the many students surveyed in the non-Ebbtide group indicated that he joined his project at the request of a teacher; in contrast, most of the Ebbtide students joined at the request of

advisor-teachers. This reason suggests that perhaps the Ebbtide students do not feel the need, as perhaps the other students do, "to prove" themselves. This implication is supported by the striking difference between the Ebbtide students and those of the other surveyed projects in social, economic, and demographic terms.

## What Working on Projects Meant to Students

The Ebbtide students mentioned, first, developing skills; second, meeting, respecting older people; third, sensing personal accomplishment (but not in terms of raising self-esteem); fourth, learning about the local area. The students from the other surveyed projects stated, first, raising self-esteem; second, learning about local area; third, learning journalistic skills; fourth, respecting and understanding older people. The implication can be made that the students from the other projects mentioned raising self-esteem first because of their need to raise their self-esteem, this need because of their relatively low socio-economic status—certainly as compared to the Ebbtide students. The Ebbtide students were first concerned with raising their skills in various areas, such as composition. Second, they mentioned respecting older people. They did not indicate the need to raise the level of their self-esteem. The implication here is that relatively strong academic students (based on SAT scores and other objective criteria) see Ebbtide as a means to become even better students. Another implication is that the Ebbtide students are quite impressed in the most positive way (love and respect) with the older people of the local community because they—not really being "local" themselves as are the students of the other projects—are discovering these "folks" for the

first time almost as though they were anthropologists or sociologists.
The students of the other projects place this item--respect for the
older generation--only in fourth place perhaps because of their overriding
concern with raising their own self-esteem, in contrast to the Ebbtide
students.

## Advisors--How They Became Involved in Projects

Two implications appear here: First, the advisors indicated
some kind of interest in experiential education in contrast to the more
traditional methods, such as the lecture method. Second, the influence
of Wigginton and Foxfire is manifest. Wardlow, the founder of Ebbtide,
was a protegé of Wigginton at Rabun Gap. The advisor for Bittersweet,
Ellen Massey, had direct connection with Wigginton through her brother,
who worked with Wigginton personally. Also several other advisors men-
tioned attending Foxfire-sponsored workshops. One can almost sense the
strong and direct influence of Wigginton throughout the cultural jour-
nalism movement. Few educators have dominated any educational phenomenon
as Wigginton has dominated cultural journalism, as founder, developer,
and continuing expert (and quite unselfish) consultant.

## Advisors--Selecting Subjects for Articles

According to the advisors to all the projects, including
Ebbtide, the two most common sources for articles are, first, students
of the projects and, second, the local community. The reliance on stu-
dents suggests the inordinate importance the students have in the cul-
tural journalism projects. The close personal relationship between

the advisors and the students is also reemphasized by the advisors'
strong interest in the students, sometimes in almost a peer situation.

Often the students select members of their own families as
subjects for articles. This has happened a few times with Ebbtide.
The use of students' families implies the importance of raising the
self-esteem of the students, the idea being that their families are
worthwhile people, important people with interesting stories to tell.

## Advisors--What Working on Project Has Meant

The responses to these questions indicated an overwhelming
emphasis on the importance of the students. Indeed, one could conclude
that perhaps the very reason for the being of the projects is for the
sole benefit of the students, although in different ways, such as
raising the self-esteem of the students and improving their skills.
The implication here is that the advisors must be able to work effec-
tively in what is, perhaps, usually a highly unorthodox academic envi-
ronment. Indeed, several of the advisors, both from Ebbtide and from
the other projects, mentioned the feelings of frustration at not being
able to do the job as well as it should be done and of isolation from
other faculty members and from the school itself because of the highly
unusual quality of cultural journalism and the very newness of the
phenomenon. These misgivings suggest that the teacher-advisor must be
a person for all seasons: strong, flexible, talented, and idealistic.
And, as one Ebbtide advisor mentioned, the teacher-advisor must be
something of an egotist--or, perhaps egoist--to function in the usually
trying, sometimes chaotic world of cultural journalism.

Ebbtide Subscribers

Several conclusions can be drawn concerning the subscribers to
Ebbtide. First, the reason most often cited by the subscribers for sub-
scribing to Ebbtide was support for the students directly involved in
Ebbtide and/or support for the school, Frederica Academy, which sponsors
Ebbtide. This strongly suggests the supportive nature of the subscribers
and their personal interest in the project. One would expect the same
situation to exist in other projects, although the data are not available
to support that contention.

Over 81 percent of the subscribers to Ebbtide either now live or
have lived in coastal Georgia. This factor suggests that the support for
Ebbtide, at least as far as subscribers go, is quite local in nature.
The implication is that the subscribers, as well as being very interested
in the students and the school associated with Ebbtide, are also quite
interested in the local heritage of coastal Georgia, which is the subject
matter of the articles of Ebbtide.

Compared to the other projects surveyed, Ebbtide has a relatively
small number of subscribers and also small number of commercial sales.
One could conclude from this situation that, being sponsored by a private
school, Ebbtide does not have the local community support that a project
from a public school would have. There are no data to support this con-
clusion; however, it seems a viable idea.

### General Conclusions, Implications

At the beginning of this paper, several rhetorical questions were asked concerning the cultural journalism project Ebbtide. How do students benefit from their involvement with Ebbtide? What are the demands on and requirements of the teacher-advisors of Ebbtide and are they different from those of other teachers? What are the limitations of Ebbtide? Where does Ebbtide go from here?

After the case study of Ebbtide presented in this paper and after the comparison and contrast of Ebbtide to other cultural journalism projects, some general conclusions and implications can be drawn, in terms of the general questions posed at the beginning of this paper.

#### Gaining Skills

The Ebbtide students mentioned the gaining of skills in areas such as composition as being the most meaningful aspect of their involvement with Ebbtide. Specifically they mentioned areas such as spelling, punctuating, editing and structuring articles into coherent wholes, laying out, and taking photographs. As an advisor to Ebbtide, this writer both feels and thinks that the gaining of skills is one of the two most important benefits of the students' involvement with Ebbtide, the other being the students' gaining of values.

However, the question arises as to whether other methods of instruction, e.g., students' working with a programmed text, might benefit the students equally as well as, or even better than, the cultural journalism method. Personally this writer maintains that the Ebbtide method, i.e., the Foxfire learning concept, is the most effective; and this writer

has used other methods extensively. Nevertheless, only a subjective

argument can be presented at this time. Roberson, advisor to the

Skewarkians in eastern North Carolina, addressed this problem in her

remarks on the questionnaire. She argued that she believed that her

project dramatically improved student skills even though the tools to

measure this improvement aren't currently available. This problem of

the measurement of the effectiveness of cultural journalism projects

in the improvement of student writing and allied skills is discussed

later in this chapter in areas for further research and study.

## Gaining Self-Confidence, Sense of Achievement, and Responsibility

The Ebbtide students themselves indicate that the third most

meaningful thing about working with the project--after (1) gaining

skills and (2) meeting and respecting older people--is the sense of

self-accomplishment. Based on this writer's personal involvement

with many students in Ebbtide articles and from the many comments on

the questionnaiers from the students, the conclusion to be drawn is that

many of the Ebbtide students--but not all, certainly--gain a tough-

wrought sense of self-confidence, sense of achievement, and, in this

writer's view, a sense of responsibility.

One of Jim Wardlow's original Ebbtide students, Richard Turner,

graduated this June (1981). Turner is a prime example of a student's

development of self-confidence, achievement, and the assumption of

responsibility through his involvement in Ebbtide. Turner is a very

bright student, but as a ninth and tenth grader he could not see an

Ebbtide article through from start to finish without much help from his

advisors. However, as a senior, Turner was one of the two or three
Ebbtide students who could literally see an Ebbtide through from start
to finish with very little help or guidance from his advisor. This writer
was Turner's advisor on the article "A Talk with a Long Time Resident,"
which appeared in the December, 1980, Ebbtide. Except for accompanying
Turner for the initial interview, the advisor did nothing. Working with
one other student, Libba Smith, Turner completed the entire article, from
start to finish. Indeed, Turner was reluctant to have anyone, including
advisors, become involved with his article. The finished article was very
coherent, a fine finished product in all aspects. As one of the Foxfire
students put it, Turner had the freedom to fail, but he did not fail.
Quite the contrary, he assumed the responsibility and he succeeded.

The implication is that Ebbtide gave Turner, and many other
students, the opportunity to assume responsibility and either to succeed
or to fail.

But, of course, not all students, given the opportunity that was
given to Turner, succeed. An article on the legendary Oglethorpe Hotel,
built in Brunswick in 1888 and razed in 1958, has been in the works since
1978. The article finally appeared in the June, 1981, Ebbtide. Several
students, in effect, failed on this article; they simply did not see it
through. Finally a couple of younger students, particularly Chris Brandon,
salvaged the Oglethorpe article. However, the article did not have the
freshness and coherence that it could have had if the original students
had completed it.

In the business aspect of Ebbtide--marketing, subscriptions,
mailings--the project presents students ample opportunity to assume real

responsibility. And some can assume it, and some cannot. This area is particularly conducive to the students' assumption of responsibility, for the students are not, as it were, rewarded by seeing their efforts materialize in the published magazine.

To this writer, as a two-year advisor to Ebbtide, the project is an outstanding educational instrument in giving students the opportunity to assume responsibility and to achieve in a personal way to the limits of their individual abilities.

## Gaining Values

Ideally values are the ultimate aim of any educational experience, i.e., the students' assumption of values. In this writer's view, the Ebbtide students' gaining of values is the best aspect of Ebbtide, even more important than the students' improving their skills.

One must understand the perhaps unique situation of the Ebbtide students as compared to other cultural journalism students. The Ebbtide students are affluent, relatively self-confident, relatively skilled and sophisticated and intelligent, and not particularly connected to the cultural heritage of coastal Georgia. Yet, according to the students them-selves, the second most meaningful aspect of their involvement with Ebbtide (after the gaining of skills) is meeting and respecting older people. Thus, in something of a switch compared to other projects, the upper class Ebbtide students gain humility as they feel respect and some-times love for the people they talk to, people who invariably come from a different and usually lower socio-economic level. Some examples will illustrate.

Stan Lindgren is a recent Frederica graduate (1981), who, although not a regular _Ebbtide_ student, worked on a couple of _Ebbtide_ articles during the last two Frederica "minimesters." Lindgren, Frederica's "Star Student" for 1981, interviewed a retired railroad engineer. Lindgren, who will major in engineering at Vanderbilt where he received a full scholarship, was quite interested in the eighty-year-old former trainman's rather complex statements on the development of braking techniques and other technical developments in railroad engines. However, two non-technical matters impressed Lindgren much more. The old gentlemen became quite serious when discussing the matter of hoboes. He told of the plight of people during the Great Depression, who had no alternative but "to ride the rails." Many of these so-called "hoboes" were families with small children, even infants. It was his responsibility, he related, not only to give these folks transportation but also to share with them whatever meager food and drink he had. Also, he told Lindgren of ramming a car at a crossing. A young woman and her small child were killed in the accident. Although the engineer was totally guiltless for the accident, he still has nightmares about the incident because the young woman had just received word that her husband was returning home from World War II. These stories impressed Lindgren much more than anything else the old man had to say.

During Frederica's "minimester" of 1981, this writer and several _Ebbtide_ students journeyed the 90 miles from St. Simons to Savannah to do some stories on that fine old city. One of these stories was about a Jewish congregation whose temple is one of the oldest in the country. The rabbi gave the students a fascinating and erudite lecture on the

history of Jewish people in the United States, specifically in the
Savannah area. In his lecture, he mentioned several historical acts of
anti-Semitism. The students, none of whom are Jewish, were shocked at
his revelation, for here was an obviously sophisticated, refined, highly
intelligent gentlemen who was sadly privy to incidents of prejudice that
they were only vaguely aware of, if, indeed, they were aware at all.

One *Ebbtide* story involved a sixteen-year-old girl from Sea
Island--a very wealthy young lady--interviewing an eighty-year-old
black woman, a retired vaudevillian dancer. The old lady's career
spanned the years 1909 to 1915 when she retired to the grocery business
in Brunswick. During the interview, Mrs. Carmouche told of being involved,
during her travels, in the terrifying 1921 Tulsa race riot. It is the
most compelling interview ever given *Ebbtide*, and its force and meaning
were not wasted on the young lady from the cloistered environment of Sea
Island. For perhaps the only time in her life she was witness to the pain
and suffering and humiliation that some Americans go through. Except for
the *Ebbtide* experience, the young student would be ignorant of such heroic
people and such accomplishment. She learned that there is another world
beyond the posh security of Sea Island that is sometimes of a kind of
primitive strength and value that everyone should be aware of. The firm
embrace of the young blonde from Sea Island and the old black woman from
Brunswick bears strong witness to the most important kind of learning
that can take place.

Strength, endurance, heroism, survival, compassion, love--these
are some of the values of the people interviewed by the students of
*Ebbtide*. And through the phenomenon of *Ebbtide* these *Ebbtide* students

are exposed directly to these values and come to appreciate them as
they come to love and appreciate the common people who embody these
values. And, as far as this writer is concerned, this experiential
gaining of values by these students is the most significant impli-
cation of the Ebbtide phenomenon--and, by extension, of all cultural
journalism.

## Advisors

From this writer's personal experience with Ebbtide and from the
comments from other advisors cited in this paper, the salient implica-
tion concerning advisors is that they must be individuals who can
endure and survive the great and diverse demands placed on them. One
advisor commented that cultural journalism hasn't really found a place
in the curriculum, that it is a kind of stepchild who has not really
found his identity yet. Thus, great and amorphous responsibilities are
placed on the advisor and also on the students involved. And unfortu-
nately sometimes neither the advisor nor the students are quite ready
to assume these growing pain-responsibilities.

Another advisor commented on the feeling of isolation, of wondering
if other advisors are experiencing the same problems that she is experi-
encing. She mentioned the need to know the common problems, to be in
contact with others.

Even Ellen Massey, perhaps after Eliot Wigginton the most
respected and acclaimed figure in cultural journalism, wrote in her
correspondence to Ebbtide of the overwhelming burden on the advisor,
a burden so heavy that she questioned whether her Bittersweet is
really worth all the trouble.

In this writer's experience with Ebbtide, he has felt the same frustration mentioned by Massey and others. And he has felt other frustrations: the inability to give the vitally required personal guidance because at the same time twenty students are working on twenty different things, the general chaos of meeting deadlines so that copy and layouts that aren't as good as they should be go to the printer, above all the lack of time and strength and patience to insure that the students do the work as well as they are capable.

Yet, with all the frustrations and demands placed on the advisors, finally the cultural journalism Ebbtide is worthwhile. In this writer's viewpoint the foremost reason it is worthwhile is that students gain values, values centered on a humble respect for others generally less fortunate in economic and social status. Secondly, Ebbtide is worthwhile in that the students gain a sense of responsibility, a sense of doing the job right, of finishing the job. Any educational phenomenon that can accomplish these things is well worth all the responsibilities, the frustration, and the burden heaped upon the advisor.

## Limitations of Ebbtide

Ebbtide does have limitations, and the implication appears to be that these limitations are tied to the fortunes of the small private school, Frederica Academy, which sponsors the project. Frederica is, at this time (1981), in a period of declining enrollment. Although it appears that the school will survive, some extra-curricular activities might be eliminated due to economic reasons. Although Ebbtide has a degree of economic independence, it could not survive without at least "in kind" backing from the school.

A second limitation lies in the strong implication that a private school such as Frederica does not have the extensive public support that would be a real asset in the success of Ebbtide. All allied limitation might be that the students of Frederica might not be as committed to the idea of cultural journalism as their public school counterparts would be.

## Where Does Ebbtide Go From Here (1981)?

The future of Ebbtide, this writer believes, is irrevocably tied to the strength, the talent, and the commitment of its advisors to the success of the project in the future. And these advisors--Coursey and Armstrong--are, perhaps, existentially isolated because of the general nature of cultural journalism, i.e., the inherent demands on the teacher-advisors, and the particular situation of Ebbtide at Frederica, i.e., the relative lack of public support and the relative lack of basic personal commitment to the project on the part of the students. However, even with its limitations, if Ebbtide continues with the current advisors, it will grow and prosper as it fulfills the mission to make its students into better human beings.

## Areas for Further Study

After this case study of Ebbtide and more general analysis of cultural journalism, several areas appear ripe for further inquiry. Being a rather new phenomenon in education, cultural journalism is just now emerging into some kind of identifiable identity, albeit a nebulous one. And the aspects that would provide the most meaningful insights are now appearing. Following are several areas that would be appropriate focal points for educational studies.

## Real Effectiveness of Cultural
## Journalism as Teaching Device

This writer, as well as other cultural journalism advisors cited in this paper, argues fervently that cultural journalism--or the _Foxfire_ learning concept--is not only an effective teaching tool or method for both language arts and related areas and for values, but is, perhaps, the most effective teaching method in these areas. However, the objective proof for this contention is simply not available at this time. Research in this area is most sorely needed. Such research should, perhaps, take the form of an experimental design based on one of the Campbell and Stanley patterns. Such an experiment would be filled with difficulties--perhaps it would be impossible. Problems with control groups, management of external factors, and locating a willing advisor and school would, perhaps, be insurmountable. Nevertheless, this area-- experimental proof of the validity of the _Foxfire_ learning concept--is the one in which further research is most vitally needed.

## Emphasis on History or Composition?

The advisor-teachers for the cultural journalism projects seem to fall into two groups: historians and English instructors. This has been the case with _Ebbtide_, with Wardlow a history teacher and Armstrong and Coursey English teachers. Implied in some articles on cultural jour- nalism (see the Gerber article in Chapter II of this paper) and in some comments from advisors is a possible conflict of emphasis in cultural journalism projects between historical accuracy and preservation and teaching the students composition. In other words, is the primary responsibility of a cultural journalism project to record history as

accurately and impartially as possible or is it primarily to help the students as much as possible through perfecting their compositional skills? Ideally the two responsibilities or goals should work hand in hand, but the ideal is not always the situation. Research into this area would be beneficial to ascertain exactly what the primary mission of cultural journalism is. Perhaps the source for this research would have to be twofold: the advisors and the subscribers. This question has come up in minor ways with Ebbtide. Readers have called in about historical inaccuracies in articles; others have questioned the validity or the appropriateness of certain subjects of articles. And requests have made for articles on ancient plantations in the area, which would not be appropriate for cultural journalism because there would be nobody to interview; these would simply be historical research articles.

This kind of study would also be difficult for at least two reasons. First, as this writer has discovered, many cultural journalism advisors are reluctant to talk to anyone doing any kind of research study on cultural journalism--or on anything else, for that matter. And to elicit responses from this group on a question as hazy as the emphasis they place on something such as historical accuracy or composition might be impossibly difficult. A second difficulty would be the problem of obtaining a cross section of subscribers to various cultural journalism magazines. However, this area is one that is growing in importance--at least based on the situation at Ebbtide--and it should be examined.

## Subscribers in the Cultural Journalism Universe

The examination of the subscribers to Ebbtide was enlightening; it provided insight into their reasons for subscribing and their

relationship to the publication. However, this study is only about
Ebbtide subscribers. A further examination of subscribers, on a much
more massive scale, should be conducted. This study should include
a cross section of subscribers, both geographically and socially.
Who are the people who subscribe to various publications? Why do they
subscribe? Such a study should be immensely helpful--in a very practical
way--to advisors to cultural journalism projects across the country.

## Cultural Journalism Advisors

Reluctant as they are to be studied, the cultural journalism
advisor-teachers should be researched much further. England's 1979
dissertation at the University of Alabama, "The Ideal Characteristics
of Foxfire-Type projects as Perceived by Teacher-Advisors," is a major
step in the right direction. However, the crux of his paper is based
on responses from 27 advisors. There are an estimated 300 projects
currently in this country. And many others have failed. A massive
study of advisors, both active and former, would shed some light on
some of the questions raised in this paper concerning advisors: the
special demands placed on them, training needed, motivation, the
history vs. English area, the relationship to the sponsoring school,
and others. This study would be difficult--because of the difficulty
of obtaining responses from a large number of advisors and, particularly,
former advisors; but it certainly would be beneficial to everyone in
the world of cultural journalism.

## Cultural Journalism's Place
## in the Curriculum

Several advisors, in their questionnaires for this paper, cited their frustration at the confusion concerning the place of their projects in their schools' curriculums.  Because of the relative newness of the cultural journalism phenomenon, its place in the school curriculum is hazy and inconsistent.  This area should be examined, and, perhaps, the study should be extended to include other facets of the project-school relationship.

APPENDIX A


QUESTIONNAIRE FOR EBBTIDE ADVISORS
AND ADVISORS' COMMENTS

QUESTIONNAIRE FOR EBBTIDE ADVISORS

1. In order of importance what were your reasons for becoming an advisor to Ebbtide?

2. What kinds of topics and/or people do you look for as subjects for the articles in Ebbtide? How do you find these subjects? Are there any limiting criteria you place on selecting subjects?

3. If to anything, to whom or what do you think Ebbtide has a responsibility?

4. What has being an advisor working on Ebbtide meant to you?

Advisor's Comments, Jim Wardlow, _Ebbtide_, St. Simons Island, Ga.

Roy - The tape player screwed up. Hope this will do. I'll be glad to talk to you (record something) while I'm in the area. I'm glad you are doing this. It gives _Ebbtide_ a little class.

1.  I started _Ebbtide_ because of minimester. Keener [Headmaster of Frederica Academy] was willing to support the idea and I had three weeks to see if the nine kids could pull it off. My knowledge of _Foxfire_ and friendship with Wigginton, of course, planted the idea of _Ebbtide_ as an offshoot. From my experience in Rabun County (Wigginton taught _Foxfire_ in an adjoining room) I was convinced that cultural journalism was one way to effectively teach.

2.  Old folks, folksy, colorful, of interest to readers and students, history oriented (due to my background).

3.  To the _Ebbtide_ kids first, to the readers and contacts next, _Foxfire_-- it would not have been attempted without their help--its success is the only repayment, to Frederica, to the Georgia Arts and Humanities Council.

4.  I have a very positive feeling about my part in _Ebbtide_. I truly believe that it has considerable worth to a number of people (contacts, students and readers). It will remain a touchstone of my life. By far the best work that I have done as an educator.

Advisor's Comments, Bill Coursey, <u>Ebbtide</u>, St. Simons Island, Georgia

1. Start that off. In 1978 I was in the second year of a two-year project that used 17 kids to write a book called <u>Canoers' Guide to Georgia Rivers</u> and at the same time <u>Ebbtide</u> was in its first three-week period--minimester. And I was not involved in <u>Ebbtide</u> at all other than as a friend of Jim Wardlow. I suggested that he try something like <u>Ebbtide</u> because he was from Rabun Gap and knew Eliot Wigginton. And he did that with nine 9th graders and produced the first <u>Ebbtide</u> in minimester of '78. <u>Canoers' Guide to Georgia Rivers</u> was finished in May of 1978; Jim Wardlow asked if I would help with <u>Ebbtide</u> the next year, so I became involved in <u>Ebbtide</u> in September of '78 and have been involved ever since. My reason for doing the <u>Canoers' Guide</u> was based partially on the idea that kids can write and publish anything that their advisors help them with. My first reason for becoming involved with <u>Ebbtide</u> was the belief that kids can publish and write and market a book just as successfully as independent business. The second reason that I got involved in <u>Ebbtide</u> is specifically students' writing. Since I'm an English teacher and I've been involved at this school, the English department has a good record of producing students that have good compositional skills. And so <u>Ebbtide</u> was just another avenue for getting students to write. Third reason would be that I believe in the idea of experiential learning and that came especially to the surface in <u>Canoers' Guide</u>, and <u>Ebbtide</u> is carrying on farther the idea that through experience there is a tremendous amount of learning going on. And the fourth reason is a combination of ideas that <u>Ebbtide</u> was simply an available project that I had already gained some expertise in in <u>Canoers' Guide</u>

so I could loan some expertise to Ebbtide. Going along with the idea
that it was an available project was that Jim Wardlow was a personal
friend of mine and the two of us worked well together. And underlying
that of availability and friendship was my own ego. Without question
Ebbtide is an ego trip because you do things that other people can't do,
you do things that other people have tried and have failed at. It's
simply that you take something that was nothing and make something out
of it. And you do it because it feeds your own ego--like money in the
bank. And another idea is that I'm somewhat of a history buff, which
stems largely from my father's interest in local history. Another idea
is that I think that it's kind of interesting to give to the community
its own oral history in recorded and written form. And then the last
reason I'm interested in Ebbtide is I'm a romantic, and I find the whole
idea appealing, and if it weren't appealing I wouldn't get involved with it.

2. From being a reader of Foxfire and knowing that Ebbtide was copied
from Foxfire I think that the things I look for in people is [sic],
one, that they're old and, two, the fact that they have some kind of
colorful bit of history to talk about. And specific topics, I look for
topics that I'm particularly interested in and so the idea of people and
topics come from my own personality. If I have an interest in the
logging industry in the Okefenokee Swamp, then obviously that leads me
to somebody involved in that. The same would be for sugar cane, for net
making, medicinal herbs. I'm looking really for things that are gone by,
they're no more, or they're anachronisms. They're antiques still exist-
ing. Maybe the last generation of something. All this kind of subjec-
tive feeling about the right kind of story. For instance, I'm not tuned

into topics of today that could be replicated by any other dozen or two dozen people. I'm looking for people who lived through the early 1900s and whose memory is lucid, who have something of the storyteller in them. "How do you find these subjects?" You find them because you're interested in them. For instance, right now I'm interested in logging on the Altamaha River and I met a man on Jekyll Island who owns a lumber yard and I know from Canoers' Guide that he enjoys fishing on the Altmaha so I asked him if he knew any older men who rafted logs on the Altamaha, and he said sure. So now I have a contact and that one contact will lead me to at least six others. So you find the subjects by asking about what you're interested in. ". . . any limiting criteria?"

I don't select people who belong to the contemporary world in the sense that they're doing things that only contemporary people can do. For instance, nobody logs on the Altamaha River. Somebody may sing about it, but I'm not interested in somebody who sings about it. I'd be more interested in why they sing about it and where they get the ideas for the lyrics of their songs.

3. First, I think Ebbtide has a responsibility to succeed, and if it doesn't succeed, then that's a reflection of my inability to give it any form of leadership. And I'm beginning to increasingly believe that Ebbtide has a responsibility to the community. And it has some kind of responsibility to the community. And vaguely I think that Ebbtide has a responsibility to the students I teach because it gives them an avenue of writing that they would not have in other schools.

4.  First, I've met a lot of interesting people that had I not been working with Ebbtide I would have never met.  I mean specifically the older people.  A good example of that would be a black man, Speedy Jackson, who was a boxer in the teens and 1920s.  And because I have an interest in boxing, he made that sport very vivid to me.  So the contacts outweigh any of the other rewards of working with Ebbtide as far as  I'm concerned.  Another thing is doing a job that others can't do.  There have been at least a hundred other projects that started off and failed and didn't go beyond one year.  And at present Ebbtide is in its second year and is looking forward to a third year. It has published several magazines, about 400 pages, of copy.  Another idea is that by giving something to the community, there's just some kind of subjective pleasure in that.  And one thing that is irritating about Ebbtide is that it is a worthwhile product, yet it is very dif- ficult to sell.  And I sometimes feel like the support that should be there for Ebbtide and for the hours that  I've spent with it, that there's no return on it.  So it's a good question how far Ebbtide can go without giving some kind of monetary reward.

Advisor's Comments, Roy Armstrong, _Ebbtide_, St. Simons Island, Georgia

1. I became an advisor of _Ebbtide_ because I was more or less assigned
to it by Bill Coursey. My becoming advisor was necessitated by the
unexpected departure of Jim Wardlow before the beginning of the '79-'80
school year. Wardlow and Coursey were to be co-advisors to _Ebbtide_ in
'79-'80. So I became an advisor through no active or positive reasons
of my own. My reason was simply a school assignment.

2. I don't look for topics and subjects as much as take what's already
there. Most of the subjects/topics I've worked with were developed by
and contacted by Jim Wardlow. The few contacts I've made personally
have developed by chance--usually some interested persons will contact
me about their own story or about someone they know. I place no limit-
ing criteria on topics/people for stories, such as age or activity.

3. After working on _Ebbtide_ for a year, I believe that the prime
responsibility of _Ebbtide_ is to the students who make up the staff.
This responsibility takes several forms:  (1) their growing sense of
self-worth based on their accomplishment in finishing an article;
(2) their progress in the technical skills of writing, editing,
photography, layout, graphics, etc.; (3) their awareness of and grow-
ing respect for the people they interview for the articles--partic-
ularly those people who come from different races and from much
lower socio-economic backgrounds.

Although no one is really to blame, I believe that _Ebbtide_
has been remiss this year ['79-'80] in meeting this responsibility
to the students--primarily because the driving force behind _Ebbtide_,

Jim Wardlow, was not in the project. However, I feel that once I become more oriented to Ebbtide, things will improve.

A second responsibility--but of much less importance than that to the students--is the responsibility to the general community to preserve the heritage of the area.

4. It's been a mixed bag--more good things than bad, but some regrets. First, I feel satisfaction in seeing students develp their abilities, their characters, and their empathy with and respect for their fellow human beings. But, second, I feel regret in that sometimes I have deprived the students of their progress by being too concerned with simply getting the magazine out in as slick and as professional manner as possible. But to do this means invariably that the students suffer. Third, Ebbtide means a challenge to me to achieve the ideal balance of Ebbtide as a wondrous teaching tool and Ebbtide as a slick, well-done, finished product. But if one side of the balance must be favored, it will have to be the students at the expense of the finished product.

APPENDIX B


QUESTIONNAIRE FOR PROJECT ADVISORS
AND ADVISORS' COMMENTS

QUESTIONNAIRE FOR PROJECT ADVISORS

Name:

Publication:


Circulation and History

1. When did your cultural journalism project begin?

2. How many issues do you publish a year?

3. What is the approximate circulation per issue?  How many subscriptions?  How many direct sales?

4. How is your project funded?

5. What is the relationship between your project and your school:


Students in Project

6. What social class and racial/ethnic group do your students come from?

7. What academic credit do you give to your students?

8. How many students are on your staff?


Major Questions to Advisor (use back for additional space)

9. In order of importance what were your reasons for becoming an advisor to your cultural journalism project?

10. What kinds of topics and/or people do you look for as subjects for the articles in your publication? How do you find these subjects? Are there any limiting criteria you place on selecting subjects?

11. If to anything, to whom or what do you think your cultural journalism project has a responsibility?

12. What has being an advisor to your cultural journalism project meant to you?

13. Anything else you would like to say about your project or about cultural journalism in general:

Advisor's Comments, Ofelia R. Hirigoyen, _Legado_, Miami, Florida

9.  _Legado_ is a way for the major ethnic groups in multi-ethnic Dade County to get to know each other and hopefully better understand each other.  It also has been a way for students to get a different type of experience in school; to learn to write, research, photograph, etc.

10.  There are three major topics we look for:  (1) oral history of South Florida, (2) Hispanic influence in South Florida, past and present, (3) interesting people or events (present).

The students and I come up with the ideas for stories from newspaper articles, stories we have heard, suggestions from others, etc.

The only limitations is the stories must be non-political.

12.  Working with students with a different type relationship--less structure--also seeing the students grow and mature as the year progresses.

Advisor's Comments, Carol Spandenberg, <u>Teen Terrain</u>, Lansing, Michigan

9.  Very simple--get the students to write.

10.  No limits--urban subjects--career ideas--industry (Oldsmobile is in Lansing), legislature (capital city), MSU--five miles away.

11.  Student interests first--then their writing expressions--grammar may not be correct.

12.  Closer relationship with my students.

13.  We need to be in closer relationship with each other [other advisors]--I'm getting the feeling of being a loner.

Advisor's Comments, Richard Lebovits, <u>Sea Chest</u>, Buxton, North Carolina

9.  I was offered the project as part of my job; I felt it would be
interesting and challenging.  In retrospect, I see that it has brought
me more than I could ever bring to it.

10.  The students usually suggest topics.  We usually focus on the older
residents of Hatteras Island, but our articles reflect a wide range of
topics on island life--interviews with the old and the young, folklore
and local history, the changing face of the island (political, ecological,
economical, etc.).

11.  The project exists by and for the students.  It owes them as
interesting, as exciting, and as diverse a learning experience as the
advisor can manage.

12.  I have made many friends locally, met many contacts off the island
who have been helpful to me and my career, had many wonderful experi-
ences with students, and learned a great deal about magazine work,
local history, folk lore, and any other area our project touches upon.

13.  Cultural journalism is a fact  of the larger experiential learning
movement.  The opportunities it offers students differ from the tradi-
tional English or journalism programs in schools.  It is more like our
schools [sic] vocational program, where the students build a house
for auction.  There is a need for this type of course in schools as
well as traditional English classes, though these classes may also
incorporate non-traditional, i.e., discovery methods.  I find that

I can achieve certain things in my regular English classes that I cannot in _Sea Chest_. For example, I feel that I do a better job of teaching writing in my regular classes than on _Sea Chest_. _Sea Chest_, like the open classroom, requires self-discipline. Many of the students do not know how to handle their new freedom.

Advisor's Comments, Ellen Massey, <u>Bittersweet</u>, Lebanon, Missouri

9.  Because my brother, Ralph Gray, was on advisory board of <u>Foxfire</u>
and talked me into it.  I have always been interested in folklore and
had much experience in the area and in teaching and writing.

10.  1.  Anything about the Ozarks, past and present.  The people, the
history, folklore, traditions, the land, ecology, present problems
in ecology.

    2.  People write in ideas.  We have lots ourselves.  Whenever
we give talks people give us suggestions.  No problem here at all.

    3.  The only limiting criteria is to fit our purpose.  We do
not usually write of things often written about unless we have a new
angle.  We shy away from commercial activities.

11.  1.  We have direct responsibility to our subscribers to get them
a top quality magazine on time.

    2.  We have responsibility to our contacts to be sure to publish
the story about them, keep their privacy (don't give locations) and
feedback such as giving them magazines when story is published and
getting their OK on what we write about them.

    3.  A responsibility toward each student for him/her to learn as
much as possible--to not load them with routine work--to let them grow
and achieve.  It is extremely important each finishes each story for
his own self-image.

    4.  To school for we represent it and everything we do should be
as well done as possible.

The responsibilities are overwhelming. All staff members are responsible for all others and me and vice versa. I could write a dozen more.

12.  1.  First it's meant that I as an individual with a private life has ceased to exist. I have had no time for anything but Bittersweet for eight years. In order to do the quality work it takes all my time. (I also teach three other classes.)

2.  I've had very close association with my students, much more than any other class I've ever taught. I see the improvement and growth in students vividly. I'm friend, counselor, mother and teacher.

3.  I have become "The Bittersweet Lady" known all over Missouri and other places. I'm not too thrilled at this recognition for it should go to the kids and people who give us information. But is is an interesting experience for an English teacher.

13.  The idea is great; the teaching method is great. Our project has been very successful and helpful to students, the school, its administration and school board, the town, many local merchants and business people we do business with. No one wants it to stop--in fact when I tried to stop last year because of the overwhelming job, they wouldn't let me. I'd have to leave the school (and didn't want to). So I had to continue. I can't say it hasn't been good for me in some ways, but I honestly believe that it has taken more from me than it has returned, personally, healthwise and financially. I have always taught using most of the techniques I use in Bittersweet. The only different thing is the product. And because of the product, there are introduced

frustrations, deadlines and other urgent needs which sometimes override the individual needs of the student. Keeping a fine product and giving fine educational experiences often cause my job to be much harder than if I had only had to be concerned with one or the other.

I believe I am about the only negative advisor of those I know. but I honestly believe what we're doing here is too big for high schools as they are organized today. The kids can do it, but schools are not willing to let teachers have enough time or enough money to do it properly. I'm teaching kids in the 80's using stone age machines and hand labor with no space or help except what I and the 20 odd kids can do.

I'm not so sure it's the best thing I've ever been involved in in education. As I said before I've done a lot of different and exciting things and I feel now I'm in a rut with _Bittersweet_ with no time or energy left to work up other courses, units and ideas for my other classes.

I think that my main feeling is that I'm trapped. Because I feel so obligated, I can't just walk out, knowing that no one else can continue it unless they have worked with it for at least a year and no one else here will even touch it. They aren't about to get saddled with all this work. So I'm continuing and am not too happy about it, but am conscientious to not do less than the best I can.

You probably didn't expect so much, but I got started and decided to let it all out.

Advisor's Comments, Pat Poupore, <u>Chutes Rutes</u>, Little Chutes, Wisconsin

9. 1. To have a purpose for writing

   2. To learn folk history of fast disappearing ethnic culture

10. Any oral histories

11. [No response]

12. A lot of frustrating days

13. I think the finished product is worth the messy confused process.

Advisor's Comments, John Feeley, <u>BELAY</u> (Broadening Experience in Life for Aztec Youth), Axtec, New Mexico

9. A. Needed experiential activities for potential dropouts enrolled in alternative high school.

   B. Needed a format that would engage interest in turned-off young people.

   C. Needed a format that would challenge all of us.

   D. Needed a final outcome that everyone would be able to look back at and be proud of when things got tough.

10. A. Students select topics of interest.

   B. Most topics relate to local culture (i.e.: drop gas stealing, Anasazi petroglyphs, cattle wars, rodeo, Penetente Church, etc.).

   C. I do basic research and offer short abstract/resource lists, students choose from about 20 topics each term.

   C. No limiting criteria; students must have initial interest.

11. A. To the contributing students.

   B. To the community.

12. Much of it has been frustrating, but it has been an excellent way to get students with assorted learning problems, get involved in the community, learn basic English skills, and responsibility. Although deadlines and sticking with projects seems to be a major pitfall, each successfully completed phase of the process creates an increasingly positive attitude in even the most turned off student. Ask me this question again after May 30th and I'm sure my reponse will be quite positive.

13. Thank you, grandfather Wigginton!

Advisor's Comments, Elizabeth Roberson, The Skewarkians, Williamston,
        North Carolina

9.  I saw the need for something to get my students more interested in
history and I thought the most logical way would be through local history.
Since there is very little information available on the subject, the
students were thrust into the role of discovering this history first
hand through interviews and research in old documents.  It has proven to
be quite effective and has given our small rural school recognition not
only on the local level, but also on the state and national level as well.

10.  Since we always deal with one subject at the time, that is the
information the students seek.  We usually decide on our topic together.

11.  The students should realize from the very beginning of the project
that what they are doing is "for real" and not just "busy work."  They
must know that it will have an audience beyond that of their classroom,
therefore it must be done well and accurately.  They have a responsibil-
ity to their community to do a good job and to tell the outside world
about their community.  In so doing, they will realize that they are
making a real contribution to their society and are in many cases doing
something that no one else on earth could do!

        The project has a responsibility to the students to provide them
with some of the basic skills they need in school.  Even though we don't
have a tool to measure this growth at this time I feel that cultural
journalism projects do indeed help students to mature and learn.

12.  Ever since I started these projects with my students in 1975, I have found the majority of my students to be highly motivated in the study of United States history and North Carolina history.  They have a new awareness of their country's heritage and their place in it, many of them probably realizing for the first time that their community is actually part of the United States.

As the advisor, I have gained a great deal myself and feel that sometimes I get as much or more from the projects as the students do!  This program has certainly re-vitalized my teaching and has caused me to be a much more effective teacher.

I am not in the classroom at the present time, but am serving as Director of Experiential Education in six counties in northeastern North Carolina.  I am working with 30 teachers, helping them start cultural journalism projects of their own.

Advisor's Comments, Larry O'Keefe, <u>Paradise Project</u>, Burlington, Vermont

9.  --desire to share our experiences with others

    --opportunity for students to develop their creative skills

    --desire to see student work published

    --interest in learning and sharing publication skills

10.  Because our program in the Paradise Project involves traveling around the country with students, many of our articles are about our experiences.  Our magazine is called <u>Noun, People, Places, Things</u> because it's about people we've met, places we've been, and things we've done. A subject or topic for an article must fit one of these categories, must be of interest to a varied readership.

11.  --to ourselves

    --to our contacts

    --to honesty and integrity in reporting

12.  --a tremendous challenge to nurture the skills of inter-personal relationships, to watch the development and rapid growth of writing skills

    --a great learning opportunity for me

Advisor's Comments, Margaret Paris Stevenson, _Cityscape_, Washington, D.C.
        (Ms. Stevenson did not answer specific questions but, instead,
        wrote a general commentary.)

        I am responding to your letter, sent earlier this month, inquiring

about _Cityscape_.  We are now a summer project, located in the arts high

school for the District of Columbia.  We have been both an after-school

activity and a class.  For our particular situation, we feel this new

arrangement of being a summer program will work best.

        In the past we have been "open" to ninth, tenth, eleventh and

twelfth graders.  We have never had any standard for being admitted to

the program which means we have had quite a few slow or (almost) non-

readers.  If the skills of students is very low they may spend one or

two years working with only photography, photo captions, etc.  However,

usually I find they are able to do an interview.  The transcription has

always presented a problem and will most assuredly for these students.

They will probably need some help in this area.  The most critical part

of an article is the editing of the transcript.  We treat this like

a puzzle that is unraveled through an outline.  The transcript is cut

up and rearranged, as you will see done in _You and Aunt Arie_.  An outline,

color coded, if necessary helps the student put the article together.

        I have enclosed some of the materials we put together in the

first years of this project.  I grade students entirely on an individual

basis but all students on the staff are expected to be actively productive

in some aspect of the magazine.

        I do believe that central to _Foxfire_ and cultural journalism is

student input.  Students get out of their involvement in a direct

proportion to what they have had control over. Our staff, with guidance, decides on the focus of each issue. (Past issues are reviewed, if possible areas or subjects are unfamiliar to them.) Each student then, more or less, selects what aspect of the area of the city or subject he/she wants to cover. I encourage students to make their own contacts, although I will assist if there are problems. Sometimes I bring in a speaker to get the ball rolling. Sometimes we take a walking or car tour of an area of the city to see what's there. Often we'll make a contact for an interview on the street. This is, of course, followed up with a phone call and sometimes a letter.

I have done a number of workshops around the country to help projects get started. The advice I always give is to use whatever your own strongest, personal resources are. Mine is photography so our magazine has a lot of photography. A biology teacher might have a completely other approach, focusing more on the ecological aspect of a community. It's easier to build on strengths than to try to learn it all with a first issue.

First issues are always very difficult. Second ones are easier and by the third one, you either give up or you have the procedures down. For practical purposes I would not try to involve too many students in the production of a first issue--too many things to keep straight as it is in production without having a herd of students.

The most important thing is always the interaction that occurs when students leave the "closet" of the school and step out into their community, often to discover and explore it for the first time.

The magazine is only evidence that this took place; the real "produce," we always hope, is in the hearts and lives of the young people who are asked to share an involvement of personal histories, memories and some dreams with us.

Good luck on your project.  I wish I could send you a copy of Cityscape but our finances are so tight we can only sell them.  I have enclosed an order blank.

Advisor's Comments, Joyce Whitmore, <u>Homegrown</u>, Ellsworth, Maine
        (Ms. Whitmore did not answer specific questions but, instead,
        wrote a general commentary.)

<u>Homegrown</u> is a cultural journalism, oral history project of a
group of students at Ellsworth High School, Ellsworth, Maine  04605.

The idea for the project developed from a workshop which I
attended where a group of students and their teacher discussed a similar
project called <u>Furrows</u> out of Thorndike, Maine.

Their enthusiasm (student) captured my interest and imagination
and I asked our principal if I could introduce a similar type class.
The answer was yes and we have been in operation ever since.

The class is called Homegrown at the initiation and vote of my
first class of students.  I disliked the name, however, decided I would
conduct that first class as a pure democracy and my minority vote did
not pass.  I later discovered that pure democracy would not work and
made the class more teacher-directed.

We have published three volumes of Homegrown and are working on
volume IV.  The students interview, transcribe, write story, layout, and
do all the pictures for <u>Homegrown</u>.  They also ask for donations from the
businessmen of our community to subsidize our project which, so far, is
now profitable.  In fact, sometimes, I think we are better known nation-
ally than locally due to publicity through the "Hands On" publication.

We do not have a subscription service.

I personally thoroughly enjoy my involvement with this class.
It is on an elective basis and a student may take the class only once.
We are, however, in the process of writing up a team teaching project

where the art teacher, an English teacher, and myself would offer three classes at the same time--oral history, photography and lay-out, and writing skills. All students would work with each teacher a specified period of time. The final result would be a literary magazine and Homegrown. Any student could participate in one or both projects.

I find I have enjoyed every interview that I have gone on and learned from every interview. It is great fun to see the communication that develops between the student and the person interviewed. I think the learning, sharing, and communication with the people is the best part of the whole class.

At times I can get frustrated with the class. It has its ups and downs and it involves numerous hours outside of the class structure. For some reason or rather we never seem to get the magazine camera ready before school is over and end up spending the month of June completing it.

I have discovered interest in the class is more important than ability.

Hope this is what you want!

Advisor's Comments, Jerry Pinsel, <u>Strawberry Jam</u>, Hammond, Louisiana

9. It was quite accidental. The former class (prior to the project) had "put together" a one week trip to Washington, D.C., for $120.00 per student (including air fare). A repeat performance was impossible, so I was looking for a project that would "spark their interest." One student went out into the swamps and interviewed a trapper regarding a local swamp monster. It was a "smash hit" for the students and the readers. We published a four page <u>Dixie Chatter</u> [project name prior to <u>Strawberry Jam</u>] format, sporatically, until 1979. In 1979, we became a 16-page quarterly called <u>Strawberry Jam</u>--largely from ideas which I brought back to the kids from the St. Louis meeting.

10. Local people. We ask that students begin with their own family-- parents, grandparents, aunts, uncles. I have been shocked at the number of students who have no regular contact with relatives other than their parents. If this assignment is impossible, interviews of older neighbors are accepted.

11. I feel that we have a responsibility to the students themselves, their families, the local community, and to the administration which supports us.

12. I have learned far more than the children have--about production, local people and places, customs of the area.

13. I wish that we could spend more time with the project. As it stands now it is an "add-on," and "enrichment" experience. There never

seems to be enough time to do everything that we want to do (even though we try) and to do a "good job of it." We have won 1st place awards twice from the Columbia Scholastic Press Association, but there are a lot of things that could improve if time permitted.

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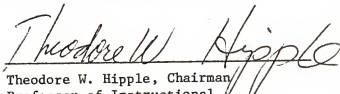Wood, P.  <u>You and Aunt Arie</u>.  Kennebunk, Me.:  IDEAS & Pamela Wood, 1975.

BIOGRAPHICAL SKETCH


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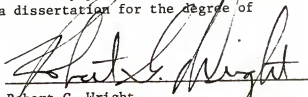
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Theodore W. Hipple, Chairman
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Robert S. Soar
Professor of Foundations
    of Education


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This dissertation was submitted to the Graduate Faculty of the Division of Curriculum and Instruction in the College of Education and to the Graduate Council, and was accepted as partial fulfillment of the require-ments for the degree of Doctor of Education.

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Dean for Graduate Studies and Research